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The American Institute of Graphic Arts in cooperation with the United States Department of Transportation, Office of Facilitation, has created 34 passenger and pedestrian oriented symbols for use in transportation-related facilities.

The intent of the project was to produce a consistent and inter-related group of symbols to bridge the language barrier and simplify basic messages at domestic and international travel facilities. The working process attempted to take full advantage of strong and widely recognized existing symbol concepts and to introduce new symbol forms only where no satisfactory concepts existed.

The report includes detailed descriptions of the process employed to create the symbols as well as guidelines for their use.

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# Introduction

Over the past several years, numerous international, national and local organizations have developed sets of symbols for use in facilitating passenger and pedestrian orientation in transportation-related facilities and at the sites of large international events. (Throughout this report the term 'symbol' is used to denote both true symbols such as the Red Cross, and pictorial devices, pictographs, or pictograms, which are are illustrative in nature.)

Some of these groups have attempted to establish international standards, but have been criticized for the overall graphic quality of the drawings, as well as for some of the concepts. Others, especially those associated with temporary events such as Olympic Games or World's Fairs, have spent considerable effort to achieve graphic excellence. At the same time, they have made a conscious effort to give their symbols a unique graphic character inappropriate for wider functional needs.

Out of all this effort have come a number of well-conceived and well-executed individual symbols, but no one complete system that seems immediately adaptable to the needs of transportation-related facilities in the U.S.

To develop such a system, and to take full advantage of the work done to date by others throughout the world, the American Institute of Graphic Arts in cooperation with the the U.S. Department of Transportation, Office of Facilitation, has compiled an inventory of symbol systems which have actually been used in transportation-related facilities or large international events. We have not concentrated on theoretical or experimental proposals, although we are aware of them.

In addition, we have compiled and analyzed whatever existing research seemed pertinent. Unfortunately most of the reports seem more concerned with the methodology than with the conclusions reached. Nevertheless, all relevant data has been considered when making evaluations.

To undertake the project, the AIGA appointed a committee of five members with considerable experience and interest in the problem. It was determined that the task of the committee would be to review the major symbol systems in use around the world, to analyze the effectiveness of each based on personal experience, and from this analysis to develop a clear concept for each message area. The committee's next task was to determine who should draw the symbols and prepare the guidelines for using them. Finally they were to direct the execution of work by other AIGA members.

The committee was composed of Thomas H. Geismar (chairman), Seymour Chwast, Rudolph deHarak, John Lees, and Massimo Vignelli. Pertinent biographical data on the committee members and other participants can be found in Appendix C.

Briefly, the work proceded in the following manner. First a list of initial message areas was developed by D.O.T. and its Advisory Committee on Transportation-Related Signs and Symbols, along with the AIGA committee. Members of the Advisory Committee are listed in Appendix D.

Concurrently, we set to work to gather together examples, manuals, and research from around the world, and to organize this material into the selected list of message areas so that each could be properly evaluated. Once that had been done by the AIGA project coordinators, Don Moyer and Karen Moyer, it became the task of the committee to evaluate the inventory of existing symbols and to recommend the best approach to take for each message area. In doing so, every effort was made to find satisfactory symbols among the existing systems.

As described more fully later in this report, each existing symbol was analyzed independently by each committee member. In addition, each group was discussed at some length by the whole committee, and the recommendations were arrived at as a joint decision of the group. Some decisions were easily made; others provoked considerable discussion.

These decisions were then submitted to a working panel of the D.O.T. Advisory Committee for review. That committee thoroughly reviewed the recommendations, and made a determination on each, accepting many, revising some, and rejecting a few. The AIGA then reviewed the working panel's response, and revised some of its recommendations. All questions were resolved as outlined in this report.

In evaluating the existing material, it was always presumed that all recommended symbol concepts would require at least some graphic modifications or refinements to be incorporated in a uniform graphic system. Others symbols required new or modified concepts and consequently considerable original drawing.

For these modifications, the committee determined that the firm of Cook and Shanosky Associates was best qualified, and they were given a contract by the AIGA to draw all the symbols in a uniform graphic style. In making the drawings, Cook and Shanosky followed the committee's recommendations for each message area. They periodically submitted sketches and alternative designs for review. The committee members all took an active role in reviewing the work in progress, and in a series of meetings attempted to resolve with the contractor the problem of reducing some rather complex images to their most basic and expressive components. When the drawing for each message area was agreed upon, Cook and Shanosky prepared finished artwork.

To undertake the development of a set of guidelines for using the symbols and relating them to the verbal messages, the committee chose the firm of Page, Arbitrio and Resen. Based on some basic determinations made by the committee, this firm prepared alternative examples of the kinds of signs that would result from the establishment of certain guidelines concerning lettering size and style, the use of colors and directional arrows, etc. These suggested guidelines can be found in a separate section of this report.

The intent of these guidelines is not to provide a rigid set of rules, but rather a suggested range of possibilities within which the problems most commonly encountered in facility signage can be resolved without sacrificing the integrity of the symbol system.

Finally, in the course of this project we have found common agreement on a few key points concerning symbols:

We are convinced that the effectiveness of symbols is strictly limited. They are most effective when they represent a service or concession that can be represented by an object, such as a bus or bar glass. They are much less effective when used to represent a process or activity, such as Ticket Purchase, because these are complex interactions that vary considerably from mode to mode and even from carrier to carrier.

We are convinced that symbols are useless at a facility unless incorporated as part of an intelligent total sign system. The use of symbols alone, without consideration for the verbal messages and all other signing, will only add to the confusion.

We are convinced that it is more harmful to oversign than to undersign. To mix messages about relatively insignificant activities and concessions with essential public messages weakens the communication. While there may be some messages beyond this basic group that require symbols, only those messages that are truly essential should be considered.

Having said this, we do feel that, properly used, symbols can play an important role in facilitating communication and orientation in transportation-related facilities. We also believe that a well conceived and well designed set of symbols can win wide acceptance. Hopefully this report brings that a step closer to reality.

Thomas H. Geismar
Chairman
The American Institute of Graphic Arts
Committee on Signs and Symbols
November, 1974

# Inventory

Considerable time, effort and expense has been expended by various groups throughout the world for the development of pictorial symbols. By analyzing the results of these efforts, the AIGA Signs and Symbols Committee sought to find acceptable solutions among these existing symbols.

The first task was to develop a group of initial message areas. For this, the Department of Transportation, Office of Facilitation, and the AIGA Committee formed the following list of thirty-four messages.

The first category is **Public Services** and it contains 12 messages which represent services widely used in transportation-related facilities, and 7 additional messages to represent all common public transportation modes.

The second category, **Concessions**, includes messages that are related to commercial activities.

The third category, **Processing Activities**, was developed for the messages that represent important passenger-related procedures.

Finally, a fourth category was created for **Regulations**. Three prohibitory messages were selected along with two closely related opposites.

In this listing we have attempted to describe the message areas with wording that corresponds to conventional terms, without over simplifying. These are not necessarily the words that would appear on actual signs. The guideline section of this report offers recommendations about the suggested wording that should appear with the symbols.

The Department of Transportation and the AIGA committee recognize that while it is essential to limit the number of messages, even the relatively large group in this report may not contain all the symbols required at specific facilities. Nevertheless, the group is large enough to establish basic attitudes and a distinctive visual language.

**Public Services**

Telephone
Mail
Currency Exchange
First Aid
Lost and Found
Baggage Lockers
Elevator
Toilets, Men
Toilets, Women
Toilets
Information
Hotel Information
Taxi
Bus
Ground Transportation
Rail Transportation
Air Transportation
Heliport
Water Transportation

**Concessions**

Car Rental
Restaurant
Coffee Shop
Bar
Shops

**Processing Activities**

Ticket Purchase
Baggage Check-in
Baggage Claim
Customs
Immigration

**Regulations**

No Smoking
Smoking
No Parking
Parking
No Entry

After the list of messages was established, the project concentrated on making an inventory of the existing symbols that correspond to those messages. Drawings were collected from 24 separate sources including symbols developed for use at transportation facilities such as international airports and railway networks, as well as international events such as Olympic Games and World Expositions.

Although the committee was familiar with many theoretical and experimental systems these designs were avoided in the inventory in favor of symbols developed for use in actual situations.

The purpose of the inventory was to discover where strong symbol concepts already existed and where further efforts needed to be concentrated, in order to produce more satisfactory concepts.

The pertinent symbols collected from each of the 24 sources are displayed in Appendix A to allow study of characteristics that function within the source group but may not be evident by looking at any symbol alone.

Throughout the inventory and evaluation the symbols are identified by initials derived from the name of the sources. These abbreviations and notes about the sources are provided in the following list.

ADCA
Australian Department of Civil Aviation
1972
Australia
Designed by Kinneir, Calvert, and Associates.
These symbols were developed as part of an extensive signage program for use at Australian airport facilities.

ADV
German Airports Association
Arbeitsgemeinschaft Deutscher Verhehrsflughafen
1968
Germany
Designed by M. Krampen and H.W. Kapitzki.
These symbols were designed to be used by the airports in the Republic of Germany and the Federal Republic of Austria. They were created as part of an extensive signing program.

ATA
Air Transport Association
1966
United States
Designed by Arnold Thompson Associates.
These symbols were proposed for use at international airports.

BAA
British Airports Authority
1972
England
Designed by Kinneir, Calvert, and Tuhill.
These symbols were developed as part of an extensive signage program for British airports. They are currently being used at several sites including Heathrow Airport.

D/FW
Dallas-Fort Worth International Airport
1973
United States
Designed by Henry Dreyfuss Associates.
These symbols were developed for use at the Dallas-Fort Worth International Airport. They are similar to the symbols the Dreyfuss office developed for American Airlines.

IATA
International Air Transport Association
1966
Canada
These symbols were developed for use at international airport facilities.

ICAO
International Civil Aviation Organization
1970
Canada
These symbols were proposed for use at international airport facilities.

KFAI
KFAI AB
Sweden
Designed by Claes Tottie.
Symbols for Kooperative Fobundet, Sektor D.

LVA
Las Vegas Airport
1972
United States
Designed by Richard Graef and John Follis.
These symbols were developed for use at the McCarren International Airport at Las Vegas, Nevada.

NPS
National Park Service
1970
United States
Designed by Chermayeff and Geismar Associates.
These symbols were developed as part of an extensive signage program for use in the United States' National Parks. The symbols are currently being installed in park facilities throughout the country.

NRR
Netherlands' Railroads
Nederlandse Spoorwegen
Netherlands
These symbols are used extensivly in the country's railway facilities.

O'64
Tokyo Olympic Games
1964
Japan
Design directed by Masaru Katzumie.
These symbols were created for use at the public facilities of the International Olympic Games.

O'68
Mexico Olympic Games
1968
Mexico
Designed by Lance Wyman and Beatrice Cole.
These symbols were created for use at the public facilities of the International Olympic Games.

O'72
Munich Olympic Games
1972
Federal Republic of Germany
Designed by Otl Aicher and Staff.
These symbols were created for use at the public facilities of the International Olympic Games. They are used extensively at Frankfurt International Airport.

Pg
Picto'grafics
1972
United States
Designed by Paul Arthur and Associates.
These symbols are from a large assortment of drawings that are available commercially as fabricated signs.

Port
Port Authority of New York and New Jersey
1971
United States
Designed by design staff of the Aviation Department
Owen Scott, graphic designer.
These symbols were created for use at Port Authority transportation facilities and are being used at JFK International Airport.

SP
Sweden's National Parks
Statens Naturvardsverk
1972
Sweden
These symbols were developed as part of a signage program for the parks of Sweden.

S/TA
Seattle-Tacoma Airport
1971
United States
Designed by Donald J. Gerands and Richardson Associates.
These symbols were developed as part of a signage program for the Seattle-Tacoma International Airport. In addition to their use there, they are being installed in the airport at Guam.

TA
Tokyo Airport
1970
Japan
Designed by Aisaku Murakoshi.
These symbols were developed for use at the Tokyo International Airport.

TC
Transport Canada, Air
Ministry of Air Transportation
1974
Designed by the design staff of the Ministry of Air Transportation for use in Canadian Airport Facilities.

UIC
International Union of Railways
Union International Chemin de Fer
1965
France
These symbols were proposed for use at international railway facilities. Many are being used in European railway facilities.

WO'72
Sapporo Winter Olympics
1972
Japan
Designed by Fukuda Shigeo.
These symbols were created for use at the public facilities of the International Winter Olympic Games.

X'67
Montreal Expo
1967
Canada
Designed by Paul Arthur and Associates.
These symbols were created for use at the public facilities of the international exposition.

X'70
Osaka Expo
1970
Japan
Designed by Eknan Kenji, GK Industrial Design Institute, Isozaki Arata, and Fukuda Shigeo.
These symbols were created for use at the public facilities of the international exposition.

# Analysis / Evaluation

## Organization

Within each message area, the inventory organized all the symbols into groups. All the symbols in a group are based on the same fundamental concept. Although it is not always possible to make entirely satisfactory decisions about which characteristics justify creation of a new group and which are insignificant, it was clear that for most messages, well defined symbol concepts exist. These groups and the statements intended to summarize them are included on the inventory and evaluation pages. Neither the order of the concept groups nor the order of the symbols within each group were intended to indicate preferences or judgments about their strengths and weaknesses.

## Methods of Evaluation

Evaluations were made in two ways. Using the inventory pages as a guide, each committee member was given a ballot which enabled him to privately rate every individual symbol in the collection without discussion with other committee members. Using a scale of 1 to 5, with 1 representing weakness and 5 representing strength, each symbol was rated on its semantic, syntactic, and pragmatic dimensions. The averages of these ratings are displayed on the Evaluation Chart pages under the headings Semantic, Syntactic, and Pragmatic. A sample ballot is included in Appendix B of this report.

In addition, the committee as a whole evaluated the symbol concepts. This was done through discussions which concentrated on rating the relative strength of each symbol concept as grouped on the evaluation pages. These ratings are displayed on the Evaluation Chart pages under the column marked Group.

All of these ratings are of course subjective. However, they are based on many years of personal and professional experience by five individuals with varied interests and backgrounds.

## Basis of Evaluation

Frequently the words legibility, readability, and clarity enter discussions about symbols. While these words reflect realistic concerns, they are too inaccurate to be useful in evaluating symbols. To produce consistent judgments a more objective basis was needed. Three very fundamental aspects served as the outline for the committee's evaluations.

All visual communication, including symbols, have three distinct dimensions; semantic, syntactic, and pragmatic. The strengths and weaknesses of every symbol can be evaluated in relation to these basics of communication.

The **semantic** dimension refers to the relationship of a visual image to a meaning.
How well does this symbol represent the message?
Do people fail to understand the message that the symbol denotes?
Do people from various cultures misunderstand this symbol?
Do people of various ages fail to understand this symbol?
Is it difficult to learn this symbol?
Has this symbol already been widely accepted?
Does this symbol contain elements that are unrelated to the message?

The **syntactic** dimension refers to the relationship of one visual image to another.
How does this symbol look?
How well do the parts of this symbol relate to each other?
How well does this symbol relate to other symbols?
Is the construction of this symbol consistent in its use of figure/ground, solid/outline, overlapping, transparency, orientation, format, scale, color and texture?
Does this symbol use a hierarchy of recognition?
Are the most important elements recognized first?
Does this symbol seriously contradict existing standards or conventions?
Is this symbol, and its elements, capable of systematic application for a variety of interrelated concepts?

The **pragmatic** dimension refers to the relationship of a visual image to a user.
Can a person see the sign?
Is this symbol seriously affected by poor lighting conditions, oblique viewing angles, and other visual 'noise'?
Does this symbol remain visible throughout the range of typical viewing distances?
Is this symbol especially vulnerable to vandalism?
Is this symbol difficult to reproduce?
Can this symbol be enlarged and reduced successfully?

In actuality, these three dimensions are interrelated in complex ways. Nevertheless, recognizing them makes it possible to logically isolate and evaluate specific qualities.

## The Committee's Recommendations

The AIGA Committee's intent, throughout this project, was to take full advantage of work done to-date, to build on existing systems, to discover and assimilate strong concepts where they existed and concentrate on developing original designs only where no existing symbol was adequate.

It was always understood that each symbol would require at least some redrawing to give a common visual language to the system. The column headed Recommendations on the Evaluation Chart page reflects the AIGA committee's brief that was given to the designers following the evaluation and subsequent discussions.

Frequently the recommendations propose experimentation with alternative solutions. This is necessary because the symbols are visual elements and in the final analysis it is necessary to see the alternatives to judge them.

The recommendations do not necessarily correspond exactly to the judgments expressed in the evaluations. An essential consideration in the development of the symbols must be how they will relate to each other. The strict numerical ratings of existing symbols make no provision for this requirement.

Finally, in the course of the design and related discussions further ideas developed which were incorporated in the final drawings. It is because of this that the final symbol designs created do not necessarily correspond exactly to the committee's original recommendations.

**Throughout this report the symbol sources are identified using the abbreviations shown in this list.**

| | |
|---|---|
| ADCA | Australian Department of Civil Aviation |
| ADV | German Airports Association |
| ATA | Air Transport Association |
| BAA | British Airports Authority |
| D/FW | Dallas-Fort Worth International Airport |
| IATA | International Air Transport Association |
| ICAO | International Civil Aviation Organization |
| KFAI | KFAI AB |
| LVA | Las Vegas Airport |
| NPS | National Park Service |
| NRR | Netherlands' Railroads |
| O'64 | Tokyo Olympic Games |
| O'68 | Mexico Olympic Games |
| O'72 | Munich Olympic Games |
| Pg | Picto'grafics |
| Port | Port Authority of New York and New Jersey |
| SP | Sweden's National Parks |
| S/TA | Seattle-Tacoma Airport |
| TA | Tokyo Airport |
| TC | Transport Canada |
| UIC | International Union of Railways |
| WO'72 | Sapporo Winter Olympics |
| X'67 | Montreal Expo |
| X'70 | Osaka Expo |

# Telephone

1

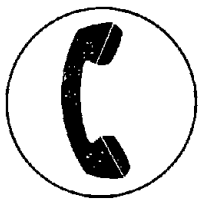
X'67

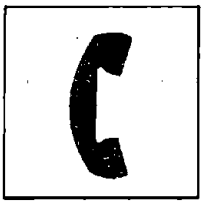
O'72

ATA

UIC

BAA


S/TA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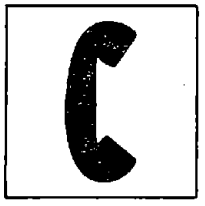

SP

WO'72

D/FW

X'70

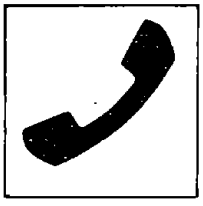
Pg

NPS

KFAI

NRR

TA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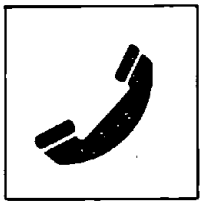
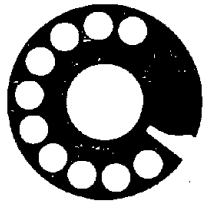

TC

ICAO

ADV

2


O'68

3

O'64

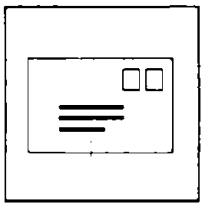
4

ADCA

| Concept Description | Symbol Source | Evaluation | | | | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| | | Semantic | Syntactic | Pragmatic | Group | |
| **1**<br>**Telephone handset.** | X'67 | 5 | 3 | 3 | **5** | This message presents a dilemma for the committee. The inventory clearly shows that the telephone handset is widely used around the world. But it is an awkward shape, one that might be confused with other symbols, such as the wrench used in highway signs to represent repairs.<br><br>To the committee, both the telephone dial, O'64, and the front view of the telephone, O'68, are clearer representations of a phone. The problem is that they represent obsolete telephone styles.<br><br>While it is not our intention to develop new symbols where another has already been well established, we believe that the symbol used for telephone is one of the easiest to establish because the instrument is so universally used and known. Therefore, we advise that in addition to developing a satisfactory drawing of a handset, there should be experiments with a front view of an up-to-date phone.<br><br>We feel that none of the drawings of the handsets are completely satisfactory. The object should not be over simplified and abstracted, as for example the X'70 version. It should also not be merely a photographic depiction, like the ICAO version.<br><br>The committee feels that it makes little difference whether the image is placed vertically or at an angle. That decision should involve an evaluation of the relationships between this drawing and the others in the initial group.<br><br>**Summary:**<br>**Modify drawing of Group 1 concept; experiment with front view of modern telephone.** |
| | O'72 | 5 | 3 | 3 | | |
| | ATA | 5 | 4 | 4 | | |
| | UIC | 5 | 4 | 4 | | |
| | BAA | 5 | 3 | 4 | | |
| | S/TA | 5 | 3 | 4 | | |
| | IATA | 5 | 3 | 3 | | |
| | SP | 5 | 2 | 3 | | |
| | WO'72 | 4 | 2 | 2 | | |
| | D/FW | 4 | 2 | 2 | | |
| | X'70 | 5 | 2 | 3 | | |
| | Pg | 5 | 2 | 3 | | |
| | NPS | 5 | 3 | 3 | | |
| | KFAI | 4 | 2 | 2 | | |
| | NRR | 5 | 2 | 2 | | |
| | TA | 5 | 3 | 3 | | |
| | Port | 5 | 3 | 3 | | |
| | TC | 5 | 3 | 3 | | |
| | ICAO | 5 | 2 | 3 | | |
| | ADV | 5 | 3 | 3 | | |
| **2**<br>**Telephone dial.** | O'68 | 5 | 5 | 5 | **5** | |
| **3**<br>**Front view of dial telephone.** | O'64 | 5 | 5 | 4 | **5** | |
| **4**<br>**Handset and dial.** | ADAC | 3 | 2 | 2 | **3** | |

# Mail

1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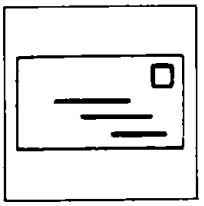
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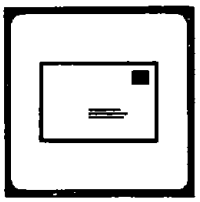
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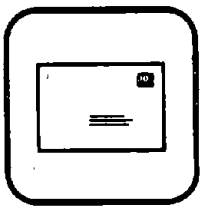
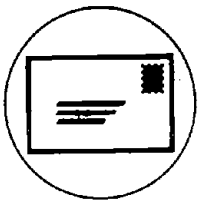
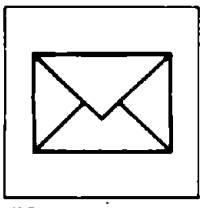
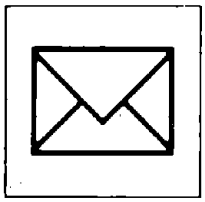
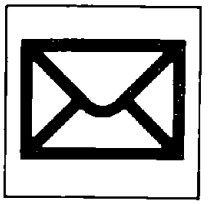

ADV

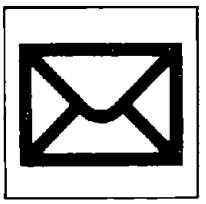

S/TA

2


UIC


O'72


BAA


ADCA

NPS

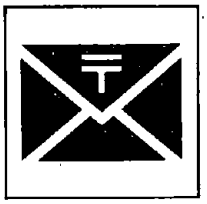
O'68

Port

Pg

3

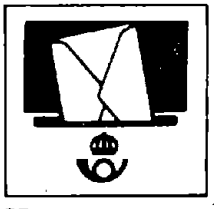
O'64


WO'72

X'70

4

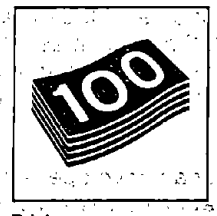
KFAI


SP

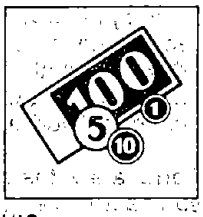
| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1** **Front view of envelope.** | TC | 4 | 2 | 3 | **5** | Although a front view of an envelope is a strong representation of Mail, the committee is convinced that it is unusually difficult to create a strong drawing of an envelope that includes a stamp and address.<br><br>Fortunately, the back of an envelope is also a satisfactory representation of postal services. We believe that drawings such as the O'72 or UIC symbols show a good starting point. In addition, a rounded flap on the envelope may be included to aid understanding.<br><br>We believe that the envelope should be white. Dark envelopes are confusing because they contradict the convention of white or light colored envelopes.<br><br>**Summary:**<br>**Modify Group 2 concept.** |
| | IATA | 4 | 2 | 3 | | |
| | ICAO | 4 | 2 | 3 | | |
| | ADV | 4 | 2 | 3 | | |
| | S/TA | 4 | 2 | 3 | | |
| **2** **Side view of envelope.** | UIC | 5 | 4 | 4 | **5** | |
| | O'72 | 5 | 4 | 4 | | |
| | BAA | 5 | 4 | 4 | | |
| | ADCA | 5 | 4 | 4 | | |
| | NPS | 4 | 2 | 3 | | |
| | O'68 | 5 | 4 | 3 | | |
| | Port | 4 | 3 | 3 | | |
| | Pg | 4 | 3 | 3 | | |
| **3** **Backview of envelope with postal symbol.** | O'64 | 4 | 3 | 3 | **4** | |
| | WO'72 | 4 | 3 | 3 | | |
| | X'70 | 4 | 3 | 3 | | |
| **4** **Back view of envelope, dropping through slot.** | KFAI | 3 | 3 | 3 | **4** | |
| | SP | 4 | 3 | 3 | | |

# Currency Exchange

1

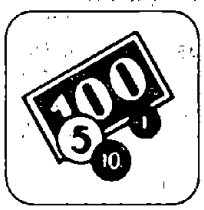



BAA

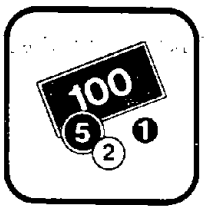



UIC

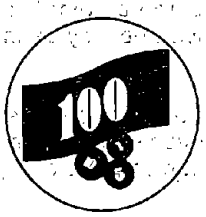
IATA



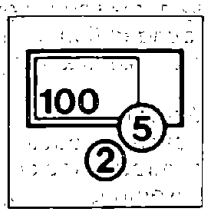

ATA



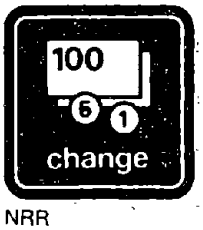

ADV



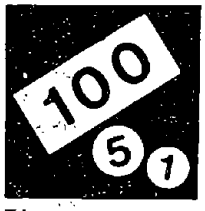

ADCA




O'72

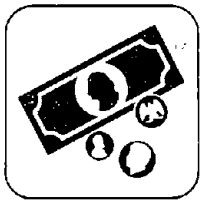



NRR

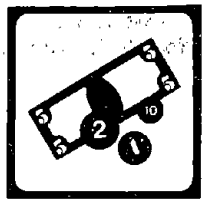



TA

2

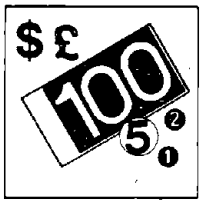


D/FW

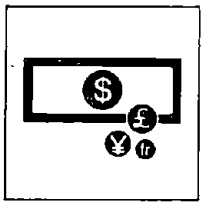



ICAO

3




TC




Port ✱

4

Pg

5

O'68

6

WO'72

X'70

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group |
|---|---|---|---|---|---|
| **1** **Paper money and coins, with numbers.** | BAA | 2 | 3 | 2 | **4** |
| | UIC | 3 | 3 | 2 | |
| | IATA | 3 | 2 | 2 | |
| | ATA | 3 | 2 | 2 | |
| | ADV | 3 | 2 | 2 | |
| | ADCA | 2 | 2 | 2 | |
| | O'72 | 2 | 2 | 2 | |
| | NRR | 3 | 2 | 2 | |
| | TA | 3 | 2 | 2 | |
| **2** **Paper money and coins.** | D/FW | 3 | 2 | 2 | **2** |
| | ICAO | 3 | 2 | 2 | |
| **3** **Paper money and coins, with currency symbols.** | TC | 3 | 2 | 3 | **4** |
| | Port | 3 | 2 | 2 | |
| **4** **Money symbols.** | Pg | 4 | 4 | 4 | **3** |
| **5** **Dollar sign.** | O'68 | 4 | 5 | 5 | **5** |
| **6** **Symbol for Japanese Yen, ¥.** | WO'72 | 4 | 5 | 5 | **5** |
| | X'70 | 4 | 5 | 5 | |

**Symbol Design Recommendations**

Several drawings in the inventory attempt to represent Currency Exchange with an assortment of paper money and coins. Of those shown in Groups 1 and 2, we judge the Port version to be the strongest because of its emphasis on currency symbols instead of numbers. All these drawings are highly complex images. Therefore, we recommend that an attempt be made to redraw this concept in a bolder way.

At the same time, in a search for a more simplified concept, we recommend that consideration be given to combining the dollar sign with two or three other currency symbols. This idea is similar to the concept represented in Group 4, except that the symbols could each be contained in a circle to suggest coins as well as maintain seperation between the symbol and adjacent typographic elements.

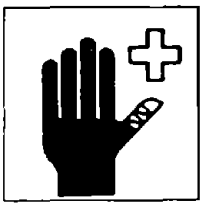
**Summary:**
**Modify drawing of Port symbol in Group 2. Also experiment with modified drawing of Group 4 concept.**

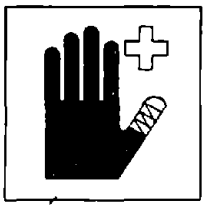
# First Aid

1

X'67

ADV

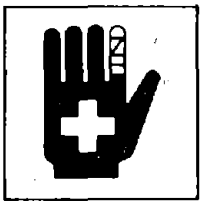

O'72

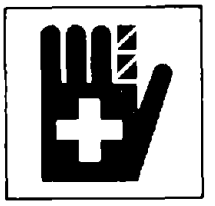

TC

ICAO

2

BAA


O'64

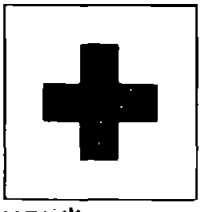

WO'72

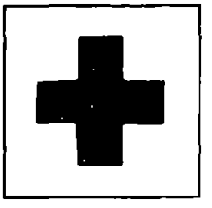
D/FW

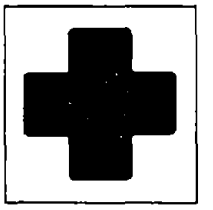
X'70

3

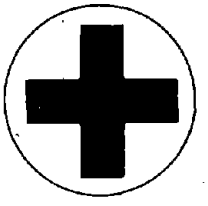
Pg

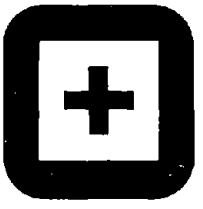

IATA ✱


SP


Port

ATA


S/TA


NPS

4

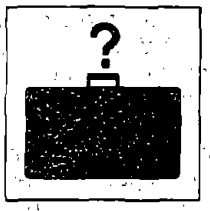
UIC

O'68

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1** **Hand with bandaged finger or thumb, including cross symbol nearby.** | X'67 | 3 | 3 | 3 | **4** | As shown in the third group, the cross is an extremely bold symbol that is widely recognized and accepted. We recommend that it alone should be used to represent First Aid.<br><br>We propose this even though we are aware that other symbols are used in parts of the Middle East, (Moslem countries use the Red Crescent; Israel uses the Red Star of David; and Iran uses the Red Lion).<br><br>In our judgment this symbol should consistently be red because this color is strongly associated with this message. Even the First Aid symbols listed above retain the color red.<br><br>The green cross, which we have considered, represents Pharmacy in parts of Europe and sometimes Safety in the United States. Neither are appropriate for First Aid.<br><br>We believe the IATA symbol in Group 3 is well proportioned. However, the final drawing should be evaluated in relation to the other symbols in the initial group.<br><br>We feel that, in those symbols that use an upraised hand with bandaged finger, in Groups 1 and 2, the cross is the element that communicates most effectively. It can obviously work more strongly if it is used alone.<br><br>**Summary:**<br>**Adopt Group 3 concept of red cross on white background.** |
| | ADV | 3 | 2 | 3 | | |
| | O'72 | 3 | 2 | 2 | | |
| | TC | 3 | 3 | 2 | | |
| | ICAO | 3 | 2 | 2 | | |
| **2** **Hand with bandaged finger, cross symbol superimposed over hand.** | BAA | 3 | 3 | 3 | **4** | |
| | O'64 | 3 | 3 | 3 | | |
| | WO'72 | 3 | 3 | 3 | | |
| | D/FW | 3 | 2 | 3 | | |
| | X'70 | 3 | 3 | 3 | | |
| **3** **Cross symbol alone, dark cross on light background.** | Pg | 4 | 4 | 4 | **5** | |
| | IATA | 5 | 5 | 5 | | |
| | SP | 5 | 5 | 5 | | |
| | Port | 5 | 3 | 4 | | |
| | ATA | 4 | 3 | 4 | | |
| | S/TA | 4 | 3 | 4 | | |
| | NPS | 4 | 3 | 3 | | |
| **4** **Cross symbol alone, light cross on dark background.** | UIC | 3 | 3 | 4 | **2** | |
| | O'68 | 3 | 3 | 4 | | |

# Lost and Found

1

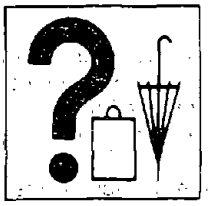

X'67

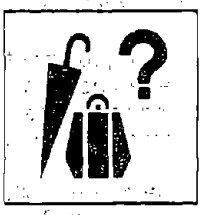
S/TA

Pg

X'70

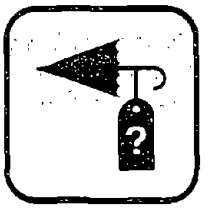
2


O'72


TC

D/FW

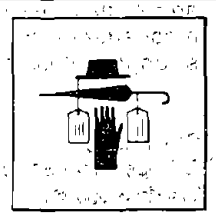
ICAO

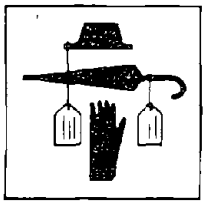

ADV

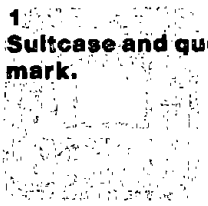
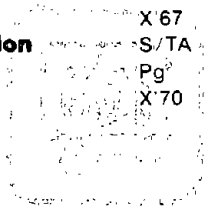
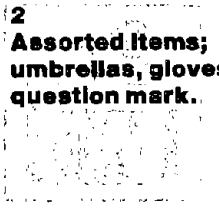
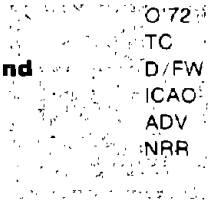
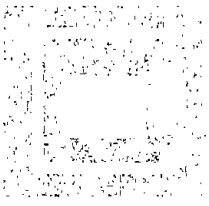
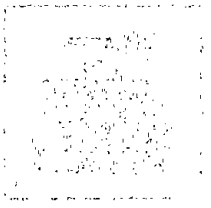
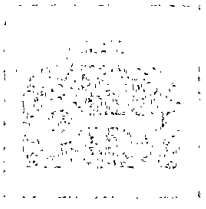
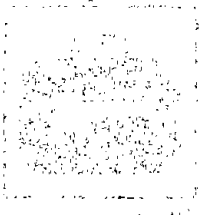
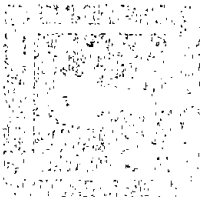
NRR

3

ATA


UIC

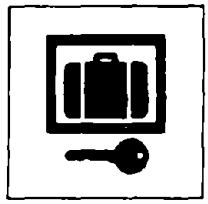

IATA

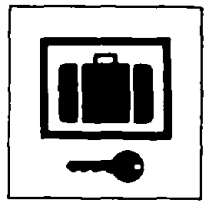
| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1** **Suitcase and question mark.**   | X'67 | 4 | 3 | 3 | **4** | This is a difficult idea to express in a symbol. Of the concepts shown in the inventory, we accept the idea of combining a question mark with items that are typically lost.<br><br>We believe that inquiries about lost baggage are usually made directly to the carrier involved. Therefore the Group 1 concept, though simpler and better drawn than most of the others, is inappropriate to the idea of Lost and Found as a place where personal items are collected.<br><br>We recommend that the Group 2 concept be adopted, but be redrawn in a simpler and bolder manner than the existing symbols. An umbrella and glove, probably the most frequently lost items, should be combined with a question mark. Unlike the question mark proposed for the message 'Information', this one need not be enclosed inside a circle.<br><br>**Summary:**<br>**Adopt Group 2 concept, combining umbrella, glove, and question mark.** |
| | S/TA | 4 | 3 | 3 | | |
| | Pg | 4 | 4 | 4 | | |
| | X'70 | | | | | |
| **2** **Assorted items; umbrellas, gloves and question mark.**   | O'72 | 3 | 2 | 3 | **4** | |
| | TC | 2 | 2 | 2 | | |
| | D/FW | 2 | 2 | 3 | | |
| | ICAO | 2 | 2 | 2 | | |
| | ADV | 2 | 2 | 2 | | |
| | NRR | 3 | 2 | 2 | | |
| | | | | | | |
| **3** **Assorted Items with tags attached.** | ATA | 2 | 2 | 3 | **2** | |
| | UIC | 2 | 2 | 2 | | |
| | IATA | 2 | 3 | 3 | | |
|      | | | | | | |

# Baggage Lockers

1

UIC


IATA

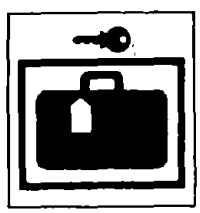

SP

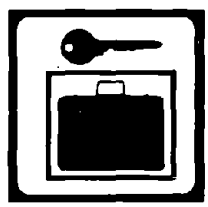
ADV

NRR

ADCA

X'67


BAA


ICAO

TC

D/FW

S/TA

X'70

O'72

NPS

2

KFAI

3

Port

4

WO'72

O'64

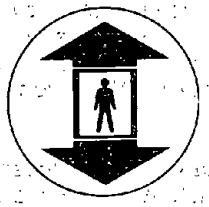
5

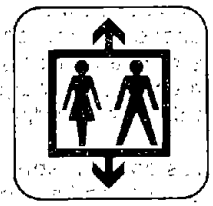
Pg

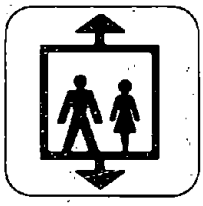
| Concept Description | Symbol Source | Evaluation | | | | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| | | Semantic | Syntactic | Pragmatic | Group | |
| **1**<br>**Suitcase inside box, key nearby.** | UIC | 4 | 4 | 4 | **4** | The concept of a suitcase inside a box, with a key above the box, as shown in the first group, is a strong and widely used representation of the message Baggage Lockers. We recommend that this idea be adopted.<br><br>A standard representation of a suitcase should be established and consistently used in drawings showing luggage, including Baggage Lockers, Baggage Check-in, and Baggage Claim.<br><br>The committee feels that a suitcase alone, such as that used in the X'67 or Port versions, presents a potential readability problem. We believe that the suitcase drawing should include some distinctive details, such as straps, stickers, or tags. Vertical straps are the most commonly used by the drawings in the inventory and are preferred.<br><br>For the locker, we recommend using a reasonably bold box, like the locker in the UIC symbol. To avoid looking like a frame, the box may need some characteristic to suggest the locker's door. The broken line in the TC symbol attempts this. We recommend further experimentation with this idea. |
| | IATA | 4 | 4 | 4 | | |
| | SP | 4 | 4 | 4 | | |
| | ADV | 4 | 3 | 4 | | |
| | NRR | 4 | 3 | 3 | | |
| | ADAC | 4 | 3 | 4 | | |
| | X'67 | 4 | 2 | 2 | | |
| | BAA | 4 | 4 | 4 | | |
| | ICAO | 4 | 2 | 3 | | |
| | TC | 4 | 4 | 4 | | |
| | D/FW | 4 | 3 | 4 | | |
| | S/TA | 4 | 2 | 3 | | |
| | X'70 | 4 | 3 | 3 | | |
| | O'72 | 4 | 3 | 4 | | |
| | NPS | 4 | 3 | 4 | | |
| **2**<br>**Suitcase inside box, key on one side of box.** | KFAI | 4 | 3 | 3 | **2** | **Summary:**<br>**Adopt Group 1 concept, with key above box containing suitcase. Experiment with method of drawing box as a locker.** |
| **3**<br>**Suitcase and key.** | Port | 3 | 4 | 4 | **2** | |
| **4**<br>**Key inside suitcase.** | WO'72 | 3 | 4 | 4 | **3** | |
| | O'64 | 3 | 3 | 3 | | |
| **5**<br>**Key inside box.** | Pg | 2 | 3 | 3 | **1** | |

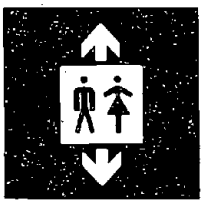
# Elevator

1

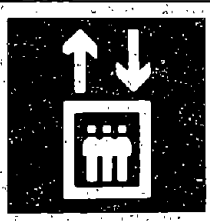

S/TA


D/FW

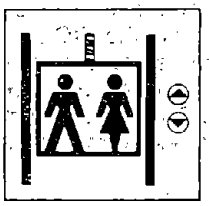

ATA


Pg

2


KFAI ✱

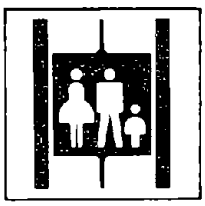
3


TC

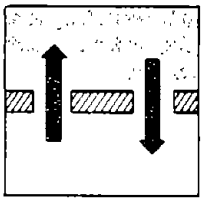
ICAO

ADV

O'72


BAA

4


IATA

5

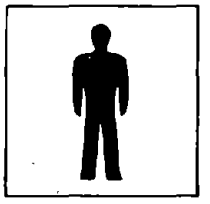
ADCA

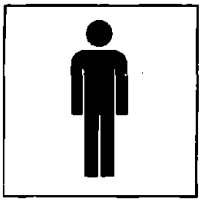
| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1** **Figure(s) inside a box, arrow above pointing up and arrow below pointing down.** | S/TA | 3 | 2 | 2 | **4** | The committee believes that a box with figures inside and arrows pointing up and down is the best approach for this symbol. |
| | D/FW | 3 | 3 | 3 | | |
| | ATA | 3 | 3 | 3 | | We feel that the KFAI symbol in Group 2, showing a group of three figures inside a box, is especially well drawn. The scale of the figures in relation to the outline of the box is more successful than the other drawings. |
| | Pg | 3 | 3 | 3 | | |
| **2** **Figures inside a box, arrows above pointing up and down.** | KFAI | 4 | 3 | 3 | **4** | Although there should be some experimentation with alternative positions for the arrows, they should probably remain on top of the box because there they suggest cables. |
| **3** **Figures inside a box, cable attached and shaft indicated.** | TC | 3 | 2 | 2 | **4** | **Summary:** **Adopt Group 2 concept.** |
| | ICAO | 3 | 2 | 2 | | |
| | ADV | 3 | 2 | 2 | | |
| | O'72 | 2 | 3 | 2 | | |
| | BAA | 3 | 2 | 2 | | |
| **4** **Two arrows, each pointing through opening in a horizontal band.** | IATA | 1 | 2 | 2 | **1** | |
| **5** **Vertical arrow pointing both up and down, positioned between vertical bars.** | ADCA | 2 | 4 | 3 | **1** | |

# Toilets, Men

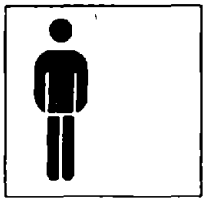
1

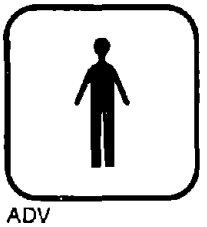
WO'72 ✱


SP


Port

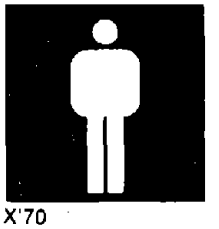
ICAO

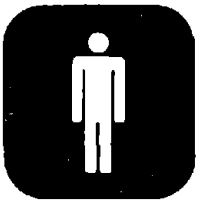

O'72


ADV

O'64

KFAI


X'70


NPS

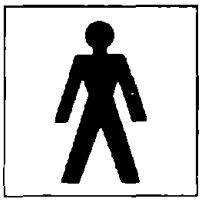
O'68

TA

2

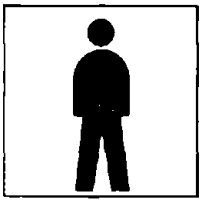
BAA

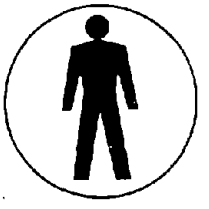
UIC


IATA

ATA

D/FW


ADCA


S/TA

NRR

Pg

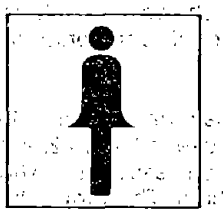
3

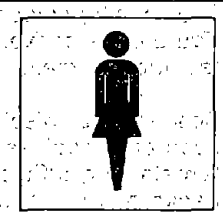
X'67

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1** **Standing man, legs together.** | WO'72 | 5 | 4 | 3 | **3** | The inventory clearly shows that a standing male figure is the conventional representation of toilet facilities for men.<br><br>Research has disclosed that figures with legs separated, such as those in Group 2, are inviting targets for graffiti artists, especially when the background color is light. Therefore, the committee recommends beginning with a drawing similar to the bold figure used in the O'72 symbol. We encourage experimenting with a narrow vertical line to separate the legs, such as the X'70 drawing. We also are interested in experimenting with rounding the ends of the legs (the feet) to soften the form.<br><br>**Summary:**<br>**Adopt Group 1 concept, using basic WO'72 drawing with more delination of limbs.** |
| | SP | 5 | 2 | 3 | | |
| | Port | 5 | 4 | 4 | | |
| | ICAO | 4 | 2 | 3 | | |
| | O'72 | 5 | 3 | 4 | | |
| | ADV | 3 | 2 | 3 | | |
| | O'64 | | | | | |
| | KFAI | 4 | 2 | 3 | | |
| | X'70 | 5 | 4 | 4 | | |
| | NPS | 5 | 3 | 3 | | |
| | O'68 | 5 | 3 | 3 | | |
| | TA | 3 | 1 | 2 | | |
| **2** **Standing man, legs apart.** | BAA | 4 | 2 | 3 | **3** | |
| | UIC | 4 | 3 | 3 | | |
| | IATA | 4 | 3 | 3 | | |
| | ATA | 4 | 3 | 3 | | |
| | D/FW | 4 | 3 | 3 | | |
| | ADCA | 4 | 3 | 3 | | |
| | S/TA | 4 | 3 | 3 | | |
| | NRR | 4 | 2 | 3 | | |
| | Pg | 4 | 2 | 3 | | |
| **3** **Standing man, inside box.** | X'67 | 4 | 3 | 3 | **2** | |

# Toilets, Women

**1**

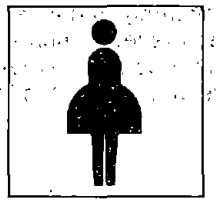

WO'72

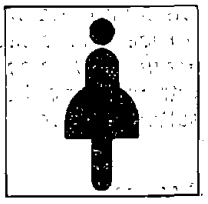

Port

ICAO

X'70

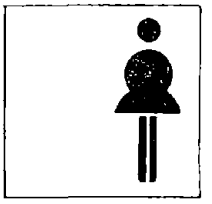
O'68


BAA


ADCA

O'64

SP


O'72

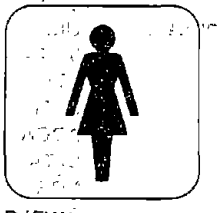
TA

**2**

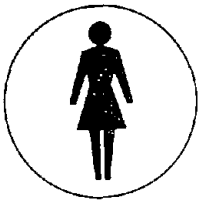
UIC

IATA

ATA


D/FW

ADV


S/TA

NPS

NRR

KFAI

Pg

**3**

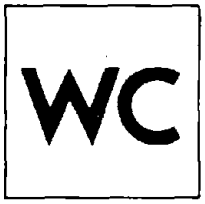
X'67

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1** **Standing woman, arms close to figure.** | WO'72 | 3 | 2 | 3 | **3** | The inventory clearly shows that a standing female figure is the conventional representation of toilet facilities for women. |
| | Port | 3 | 3 | 3 | | |
| | ICAO | 3 | 2 | 2 | | |
| | X'70 | 4 | 2 | 2 | | In our judgment, this symbol should be based on the kind of figure used in the second group of drawings, especially the IATA and ATA versions. |
| | O'68 | 3 | 2 | 2 | | |
| | BAA | 3 | 2 | 3 | | |
| | ADCA | 4 | 2 | 3 | | |
| | O'64 | | | | | |
| | SP[illegible] | 3 | 2 | 3 | | The head of the figure should be detached and the body may need to be reproportioned to better relate to the drawing of the male figure. |
| | O'72 | 3 | 2 | 3 | | |
| | TA | 3 | 2 | 3 | | |
| | | | | | | **Summary:** **Adopt Group 2 concept, adjusting drawing to conform with the male figure.** |
| **2** **Standing woman, arms extended.** | UIC | 4 | 3 | 3 | **3** | |
| | IATA | 4 | 3 | 3 | | |
| | ATA | 4 | 3 | 4 | | |
| | D/FW | 4 | 4 | 4 | | |
| | ADV | 4 | 2 | 4 | | |
| | S/TA | 3 | 2 | 3 | | |
| | NPS | 4 | 3 | 3 | | |
| | NRR | 3 | 3 | 3 | | |
| | KFAI | 4 | 3 | 3 | | |
| | Pg | 3 | 2 | 3 | | |
| **3** **Standing woman, inside box.** | X'67 | 4 | 2 | 2 | **2** | |

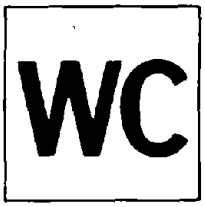
# Toilets

1

BAA



UIC



SP

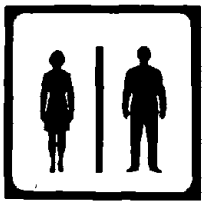
KFAI

NRR

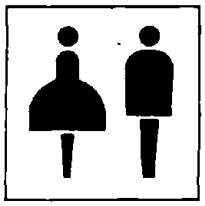
2

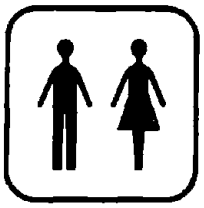
D/FW

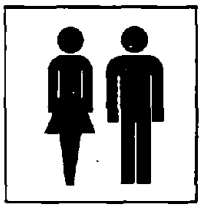
TC


ICAO

3


O'64


ADV


Port

TA

| Concept Description | Symbol Source | Evaluation | | | | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| | | Semantic | Syntactic | Pragmatic | Group | |
| **1** | BAA | 1 | 3 | 3 | **6** | We recommend that the symbol concept of two standing figures, a man and a woman, as shown in the second and third groups, be accepted. |
| **WC** | UIC | 1 | 3 | 3 | | |
| | SP | 1 | 2 | 3 | | The same figures created for men's toilets and women's toilets should be utilized here. |
| | KFAI | 1 | 3 | 3 | | |
| | NRR | 1 | 3 | 3 | | We suggest experimenting with a line to separate the figures, but caution against overcomplicating the drawing. |
| **2** | D/FW | 4 | 3 | 4 | **4** | |
| **Standing man and woman separated by vertical line.** | TC | 4 | 3 | 4 | | Although the WC (water closet) concept is widely accepted in Europe, it is not familiar in the United States. |
| | ICAO | 3 | 2 | 3 | | |
| | | | | | | **Summary:** **Adopt Group 2 concept, using standing figures developed for men's and women's toilets.** |
| **3** | O'64 | 3 | 3 | 3 | **2** | |
| **Standing man and woman.** | ADV | 3 | 3 | 3 | | |
| | Port | 4 | 2 | 3 | | |
| | TA | 4 | 2 | 3 | | |

# Information

**1**

Port

O'68

**2**

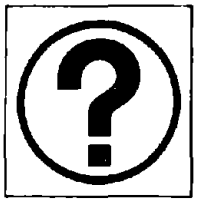
D/FW

ATA

IATA

Pg

NPS


BAA ✱

ADCA ✱

S/TA

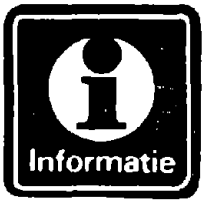
TA

X'70

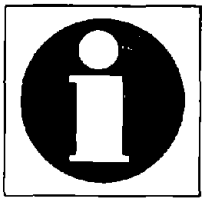
**3**

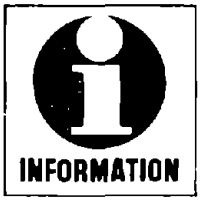
O'72

KFAI



NRR


TC



UIC

SP

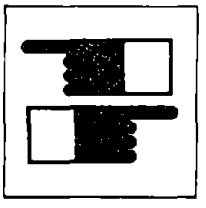
**5**

ADV

ICAO

**6**

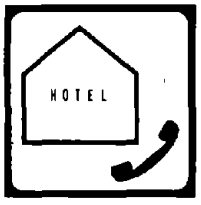
WO'72


O'64

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1** **Pair of question marks.** | Port | 3 | 3 | 3 | **3** | There have been no really good symbols developed to convey this message. The question mark as a symbol for information is not completely satisfactory, but it has the potential of becoming effective and it is being widely used.<br><br>We recommend that the question mark be used, but we feel that something more is needed to make it obvious that it is a symbol and to avoid confusion with adjacent typography.<br><br>One obvious choice is to enclose the question mark in a shape, such as the circle used in the BAA symbol.<br><br>**Summary:**<br>**Adopt Group 2 concept, with question mark inside a circle as in the BAA pictogram.** |
| | O'68 | 3 | 4 | 3 | | |
| **2** **Question mark.** | D/FW | 4 | 3 | 3 | **2** | |
| | ATA | 4 | 3 | 4 | | |
| | IATA | 3 | 2 | 3 | | |
| | Pg | 3 | 3 | 3 | | |
| | NPS | 3 | 3 | 3 | | |
| | BAA | 4 | 4 | 5 | | |
| | ADCA | 4 | 4 | 5 | | |
| | S/TA | 3 | 3 | 3 | | |
| | TA | 3 | 3 | 3 | | |
| | X'70 | 3 | 2 | 3 | | |
| **3** **Question mark and lower case i.** | O'72 | 2 | 2 | 2 | **3** | |
| **4** **Lower case i.** | KFAI | 2 | 3 | 3 | **2** | |
| | NRR | 2 | 2 | 2 | | |
| | TC | 2 | 2 | 3 | | |
| | UIC | 2 | 2 | 3 | | |
| | SP | 2 | 2 | 3 | | |
| **5** **Seated figure with standing figure, and question mark.** | ADV | 2 | 1 | 2 | **1** | |
| | ICAO | 2 | 1 | 2 | | |
| **6** **Fists pointing in various directions.** | WO'72 | 1 | 2 | 2 | **1** | |
| | O'64 | 1 | 2 | 1 | | |

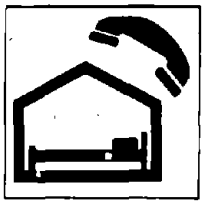
# Hotel Information

1

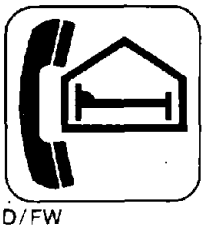



ICAO

2



TC



D/FW

3

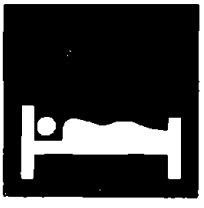
IATA

4

O'72

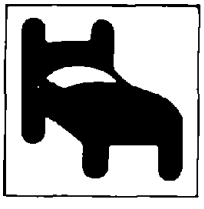
5

NPS



Pg

6



SP

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1**<br>**Telephone, building shape, and the word Hotel.** | ICAO | 2 | 2 | 2 | **2** | This message is not adequately expressed by any of the existing drawings. None of the building shapes suggest a structure the size or scale of a hotel, the telephone that is included in several is not necessarily appropriate, and the bed is a symbol that is very difficult to render well. |
| **2**<br>**Telephone, building shape, and bed.** | TC<br>D/FW | 2<br>2 | 2<br>2 | 2<br>2 | **2** | **Summary:**<br>**Experiment with the standard Information symbol combined with elements to express Hotel.** |
| **3**<br>**Building shape and bed.** | IATA | 2 | 2 | 3 | **2** | |
| **4**<br>**Figure in bed, and telephone.** | O'72 | 3 | 3 | 3 | **3** | |
| **5**<br>**Figure in bed.** | NPS<br>Pg | 3<br>3 | 3<br>3 | 3<br>3 | **3** | |
| **6**<br>**Bed, perspective view.** | SP | 3 | 4 | 3 | **2** | |

# Taxi

**1**

UIC

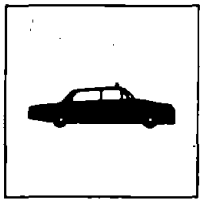
TC

Pg

NRR

**2**

WO'72


IATA

ATA

D/FW

ADV

S/TA

LVA

TA

X'70

TA

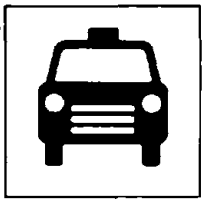
**3**

Port ✱

O'72

ICAO

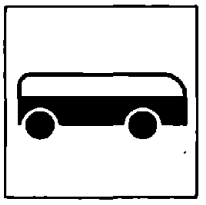
**4**

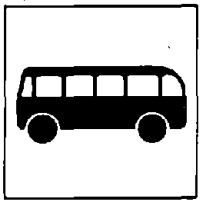

BAA

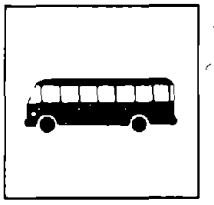
| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1** **Side view of taxi with the word Taxi.** | UIC | 4 | 3 | 3 | **5** | In our judgment a front view of a taxi is slightly clearer than a side view because the distinctive taxi lamp on top of the car is clearly visible.<br><br>A standard representation of an automobile should be established and used for this message, as well as for Car Rental.<br><br>The drawing should avoid too much detail and any characteristics that tend to define a specific car model should be eliminated. Of the examples found in the inventory, we believe that the Port symbol is well proportioned and bold. The taxi lamp should be defined as clearly and boldly as possible but without any lettering.<br><br>**Summary:**<br>**Adopt Group 4 concept, but with drawing similar to the Port version, without the word Taxi.** |
| | TC | 4 | 3 | 3 | | |
| | Pg | 4 | 3 | 4 | | |
| | NRR | 4 | 2 | 3 | | |
| **2** **Side view of taxi.** | WO'72 | 3 | 3 | 2 | **5** | |
| | IATA | 3 | 1 | 2 | | |
| | ATA | 4 | 3 | 3 | | |
| | D/FW | 4 | 3 | 3 | | |
| | ADV | 4 | 3 | 2 | | |
| | S/TA | 4 | 2 | 3 | | |
| | LVA | 4 | 3 | 3 | | |
| | TA | 4 | 2 | 2 | | |
| | X'70 | 4 | 3 | 3 | | |
| | TA | 4 | 3 | 3 | | |
| **3** **Front view of taxi with the word Taxi.** | Port | 5 | 5 | 5 | **5** | |
| | O'72 | 5 | 4 | 5 | | |
| | ICAO | 4 | 3 | 4 | | |
| **4** **Front view of taxi.** | BAA | 5 | 5 | 5 | **5** | |

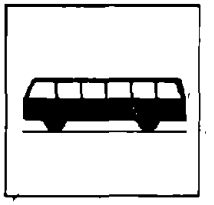
# Bus

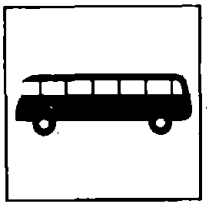
1

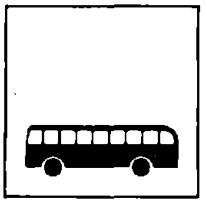

WO'72

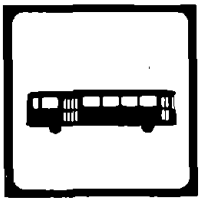

O'64

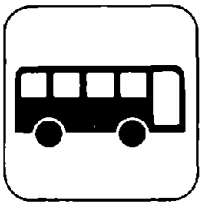

IATA

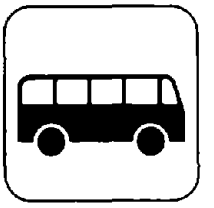

TC

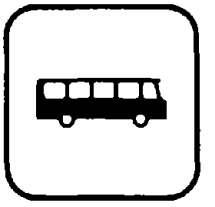

UIC

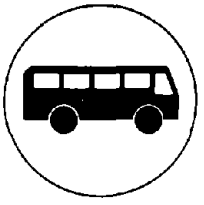

X'67


ICAO


ATA


D/FW

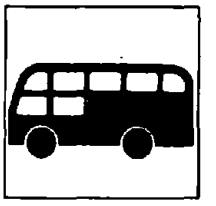

ADV


S/TA

TA

BAA

LVA


ADCA

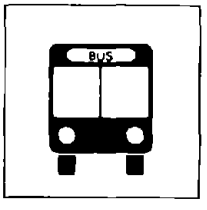
X'70

NRR

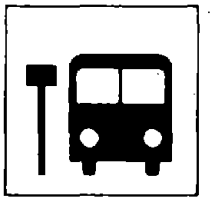
TA

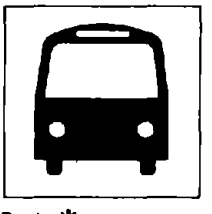
O'68

3



O'72


SP


Port ✱

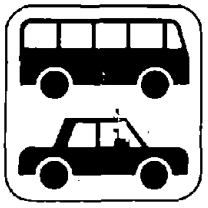
Pg

NPS

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1** **Side view of bus.** | WO'72 | 4 | 2 | 3 | **5** | Both front and side views are relatively clear representations of the idea of bus transportation. Since the front view is clear and fits well into the square format, we recommend its adoption.<br><br>The drawing should avoid too much detail. It should represent buses in general and avoid any characteristics that tend to define a specific model of bus.<br><br>Of the examples shown in the third group, we prefer the Port version because it is well proportioned to represent a standard commercial bus, while remaining simple and bold.<br><br>**Summary:**<br>**Adopt Group 3 concept, modifying Port Authority drawing.** |
| | O'64 | 4 | 4 | 4 | | |
| | IATA | 4 | 2 | 3 | | |
| | TC | 4 | 3 | 4 | | |
| | UIC | 4 | 3 | 3 | | |
| | X'67 | 4 | 3 | 4 | | |
| | ICAO | 4 | 2 | 2 | | |
| | ATA | 5 | 4 | 4 | | |
| | D/FW | 5 | 4 | 4 | | |
| | ADV | 4 | 2 | 3 | | |
| | S/TA | 4 | 4 | 4 | | |
| | TA | 4 | 4 | 3 | | |
| | BAA | 4 | 4 | 4 | | |
| | LVA | 4 | 4 | 3 | | |
| | ADCA | 4 | 4 | 4 | | |
| | X'70 | 4 | 3 | 3 | | |
| | NRR | 4 | 3 | 3 | | |
| | TA | 4 | 3 | 3 | | |
| **2** **Side view of portion of bus.** | O'68 | 3 | 2 | 2 | **2** | |
| **3** **Front view of bus.** | O'72 | 5 | 4 | 4 | **5** | |
| | SP | 4 | 3 | 4 | | |
| | Port | 5 | 4 | 5 | | |
| | Pg | 4 | 3 | 4 | | |
| | NPS | 4 | 3 | 3 | | |

# Ground Transportation

1

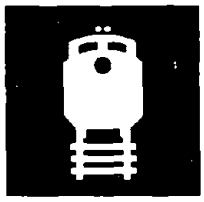


D/FW

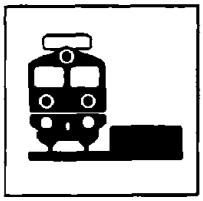
| Concept Description | Symbol Source | Evaluation | | | | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| | | Semantic | Syntactic | Pragmatic | Group | |
| **1**<br>**Side view of bus and taxi.** | D/FW | 5 | 4 | 4 | **5** | The Dallas-Fort Worth system is the only one in the inventory that has a symbol to represent Ground Transportation. Nevertheless, we believe that combining representations of these two different transportation modes in a single symbol is an acceptable concept for use where space is limited. Otherwise a number of appropriate individual drawings could be used side by side (e.g. Bus, Taxi, Rail, etc.).<br><br>The combined drawings should utilize the standard symbols developed for Bus and Taxi, keeping them in proper scale to each other in a side by side relationship. Recommendations for drawing these vehicles can be found under Bus and Taxi.<br><br>**Summary:**<br>**Adopt D/FW concept, using standard Bus and Taxi drawings in a side-by-side relationship.** |

# Rail Transportation

1

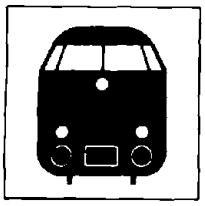


Pg

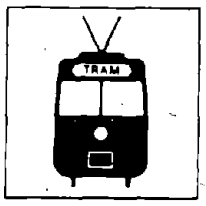


SP

2



O'72

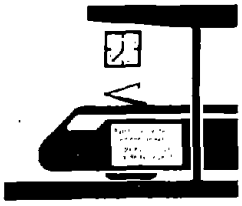



O'72

3

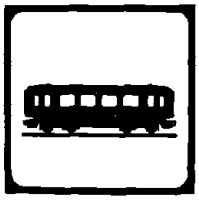
NRR

4

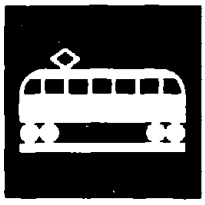


UIC

5



ICAO

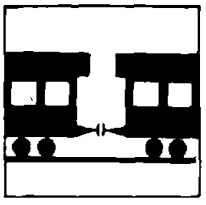


X'70

6

NRR

7



IATA

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1** **Front view of train, including track or ground.** | Pg<br>SP | 5<br>4 | 4<br>3 | 3<br>3 | **4** | We feel that a front view of a train is the strongest drawing concept to represent Rail Transportation.<br><br>Of the examples collected, we find the Pg drawing closest to the look of an American train. We recommend experimental drawings both with and without tracks.The railroad tracks in the Pg drawing resemble a ladder. Perhaps they would be more effective if shown in perspective. |
| **2** **Front view of train.** | O'72<br>O'72 | 5<br>4 | 4<br>3 | 4<br>3 | **4** | The drawing should be simple and bold in the style of the other symbols in the initial group but with enough details to distinguish it from a bus.<br><br>**Summary:**<br>**Adopt concept of front view of train. Experiment with drawings that include tracks or platform.** |
| **3** **Side view of train.** | NRR | 4 | 3 | 3 | **4** | |
| **4** **Side view of locomotive including platform.** | UIC | 3 | 2 | 2 | **3** | |
| **5** **Side view of train car including track or ground.** | ICAO<br>X'70 | 4<br>4 | 2<br>3 | 3<br>3 | **4** | |
| **6** **Side view of train car.** | NRR | 4 | 3 | 3 | **4** | |
| **7** **Train cars coupled.** | IATA | 2 | 1 | 2 | **2** | |

# Air Transportation

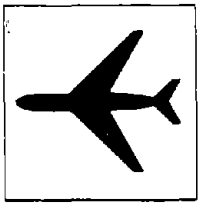
1

LVA

Pg ✱

NPS

ADV ✱



O'72

UIC

NRR

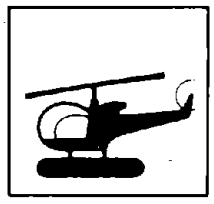
2

DOT

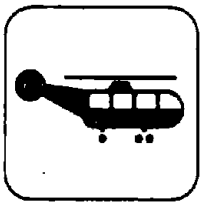
| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1**<br>**Plan view of airplane.** | LVA | 4 | 3 | 4 | **5** | We believe that the message, Air Transportation, is well represented by a plan view of an airplane. The inventory shows that this is a well established symbol concept<br><br>The committee recommends that a bold and simple drawing, such as the Pg or ADV symbols, be accepted.<br><br>Details or characteristics that tend to define a specific type of aircraft should be avoided because they cannot remain up to date. Instead the drawing should be a symbol for airplanes in general.<br><br>We encourage consideration of the airplane's orientation (left, right,and up) to reinforce directional information. |
| | Pg | 5 | 5 | 5 | | |
| | NPS | 4 | 3 | 4 | | |
| | ADV | 5 | 4 | 5 | | |
| | O'72 | 5 | 4 | 5 | | |
| | UIC | 5 | 3 | 5 | | |
| | NRR | 4 | 3 | 3 | | |
| **2**<br>**Picture of 747.** | DOT | 3 | 3 | 3 | **3** | **Summary:**<br>**Adopt concept of simplified plan view of airplane. Modify ADV or Pg drawings.** |

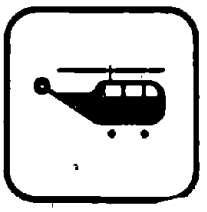
# Heliport

1


SP

O'72 ✱


D/FW

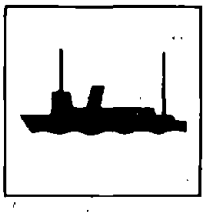

ADV

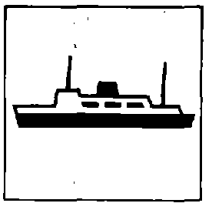
ICAO

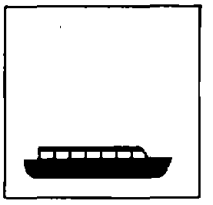
| Concept Description | Symbol Source | Evaluation | | | | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| | | Semantic | Syntactic | Pragmatic | Group | |
| **1** | SP | 5 | 4 | 5 | **5** | The committee recommends a side view of a helicopter to represent this message. |
| **Side view of helicopter.** | O'72 | 5 | 4 | 5 | | |
| | D/FW | 5 | 4 | 5 | | A symbol with the bold qualities of the other drawings in the initial grouup is needed. |
| | ADV | 5 | 4 | 5 | | |
| | ICAO | 4 | 2 | 2 | | We feel that the O'72 symbol is a good starting point. We suggest replacing its wheels with a horizontal bar to represent the familiar landing pontoons. |
| | | | | | | **Summary:** **Adopt concept of using side view of helicopter. Modify O'72 drawing using pontoons.** |

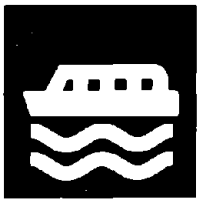
# Water Transportation

1

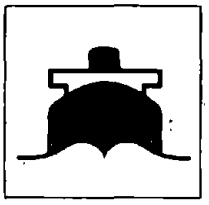

SP


UIC


X'67


Pg

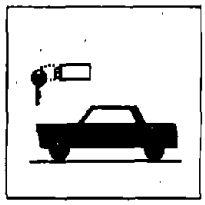
2


O'72 ✱

| Concept Description | Symbol Source | Evaluation | | | | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| | | Semantic | Syntactic | Pragmatic | Group | |
| **1**<br>**Side view of ship.** | SP<br>UIC<br>X'67<br>Pg | 4<br>4<br>3<br>4 | 2<br>3<br>3<br>3 | 3<br>3<br>3<br>3 | **4** | The committee anticipates that this symbol will be used primarily as a trailblazer and that it should be a representation of an ocean-going cruise ship.<br><br>A side view of a ship, such as the UIC symbol in Group 1, can be satisfactory. But we feel that it is difficult for this kind of of drawing to suggest the large scale of a cruise ship. |
| **2**<br>**Front view of ship.** | O'72 | 5 | 4 | 4 | **4** | Therefore, we favor a front view, such as the O'72 drawing. To avoid looking too much like a freighter, the drawing must be reproportioned so that it is tall, extending high above the water. The water too must be redrawn because in the O'72 version it resembles an open book.<br><br>**Summary:**<br>**Adopt Group 2 concept, adjusting drawing to clearly portray large cruise ship in water.** |

# Car Rental

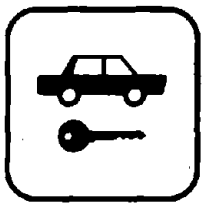
1


TC

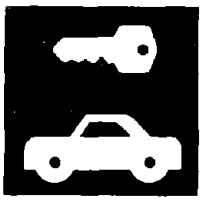
S/TA

D/FW

2

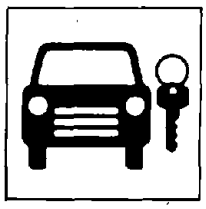

ADV

ATA

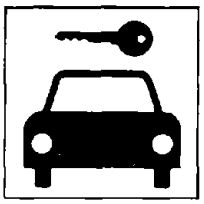

Pg

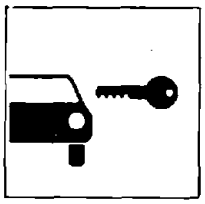
TA

3


BAA

ADCA


Port ✱

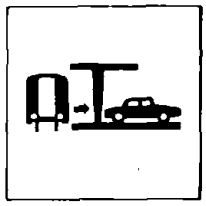

O'72

4

ICAO

NRR

5

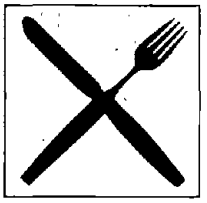

UIC

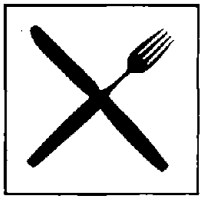
| Concept Description | Symbol Source | Evaluation | | | | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| | | Semantic | Syntactic | Pragmatic | Group | |
| **1**<br>**Key with tag and side view of car.** | TC<br>S/TA<br>D/FW | 3<br>3<br>3 | 2<br>3<br>3 | 2<br>3<br>3 | **4** | We recommend that the Car Rental message be represented by a front view of an automobile with a large key above it, like the Port drawing in Group 3.<br><br>We believe that the key should not have a tag attached and that it should be horizontal, since a vertical key tends to resemble a standing figure. The key should be larger in relation to the car than it is in the Port drawing. |
| **2**<br>**Key and side view of car.** | ADV<br>ATA<br>Pg<br>TA | 3<br>3<br>4<br>4 | 3<br>3<br>3<br>3 | 3<br>3<br>4<br>3 | **4** | A standard representation of an automobile should be used for this message as well as for Taxi. These two drawings, however, should be detailed to maintain the distinction between these two messages. The drawing of the key in this symbol should be identical to the key used in the Baggage Locker drawing. |
| **3**<br>**Key and front view of car.** | BAA<br>ADCA<br>Port<br>O'72 | 4<br>4<br>4<br>3 | 4<br>4<br>4<br>3 | 5<br>5<br>5<br>3 | **4** | **Summary:**<br>**Adopt Group 3 concept, with key above modified standard car drawing, as in Port version.** |
| **4**<br>**Hand holding key and side view of car.** | ICAO<br>NRR | 2<br>2 | 2<br>2 | 2<br>2 | **2** | |
| **5**<br>**Train platform and arrow pointing toward car.** | UIC | 1 | 2 | 1 | **1** | |

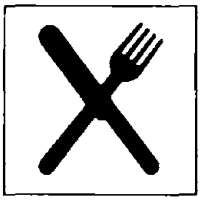
# Restaurant

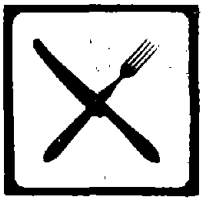
1

SP


IATA

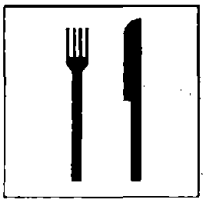

UIC

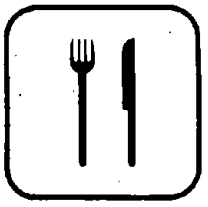

BAA


ICAO

NRR

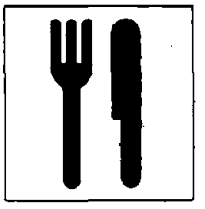
2

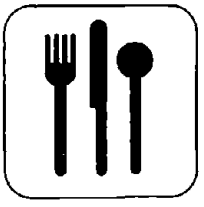

Port


ADV

Pg

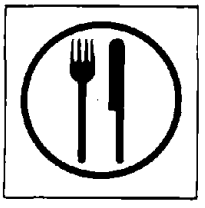
TA


ADCA

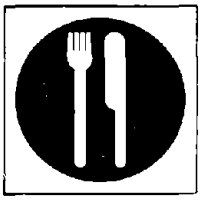

D/FW

3

S/TA



TA ✱

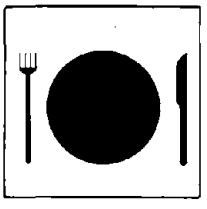

WO'72

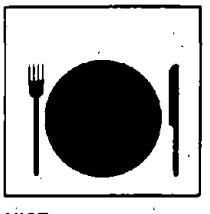
O'68

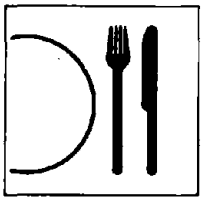
NPS

4

LVA


TC


X'67


O'72

KFAI

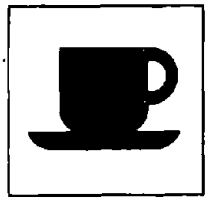
| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1**<br>**Crossed utensils, spoon and fork or knife and fork.** | SP | 4 | 4 | 4 | **5** | It is impossible to use a symbol to describe the specific menus of various eating places. Therefore, we propose that only two symbols, reflecting opposite ends of the price scale, be used to represent food concessions. One to represent Restaurant and the other to represent Coffee Shop and Snack Bar.<br><br>Although the crossed knife and fork are widely used throughout Europe to represent the general availability of food, the X shape is confusing because it has some connotation of prohibition.<br><br>In our judgment a drawing showing simply two or three utensils, like those in Group 2, is effective. It is a bold image that suggests a placesetting, and is sufficiently formal to avoid confusion with the Coffee Shop symbol. |
| | IATA | 4 | 3 | 3 | | |
| | UIC | 4 | 3 | 3 | | |
| | BAA | 4 | 3 | 3 | | |
| | ICAO | 4 | 2 | 3 | | |
| | NRR | 4 | 3 | 3 | | |
| **2**<br>**Vertical knife and fork.** | Port | 4 | 2 | 3 | **4** | The utensils should be boldly drawn to be easily recognizable. We prefer those of the well proportioned TA symbol in Group 3. We think that two utensils are sufficient and that the fork should have four prongs.<br><br>**Summary:**<br>**Adopt Group 2 concept, with drawings of knife and fork similar to the TA symbol in Group 3.** |
| | ADV | 4 | 2 | 3 | | |
| | Pg | 4 | 3 | 4 | | |
| | TA | 4 | 2 | 3 | | |
| | ADCA | 4 | 4 | 4 | | |
| | D/FW | 5 | 4 | 4 | | |
| **3**<br>**Vertical utensils, inside a circle.** | S/TA | 4 | 3 | 3 | **5** | |
| | O'64 | 4 | 3 | 4 | | |
| | TA | 5 | 4 | 4 | | |
| | WO'72 | 5 | 4 | 4 | | |
| | O'68 | 4 | 3 | 4 | | |
| | NPS | 5 | 3 | 4 | | |
| **4**<br>**Placesetting, utensils beside plate.** | LVA | 4 | 2 | 2 | **5** | |
| | TC | 4 | 2 | 2 | | |
| | X'67 | 4 | 2 | 2 | | |
| | O'72 | 4 | 3 | 3 | | |
| | KFAI | 4 | 4 | 3 | | |

# Coffee Shop

1

X'67

TC


BAA ✱

ADCA ✱

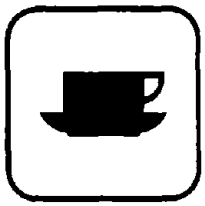
O'64

SP

O'72

IATA

D/FW


ADV

ICAO

NRR

KFAI

TA

2

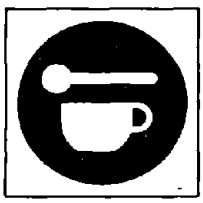
S/TA

O'68

Port

Pg

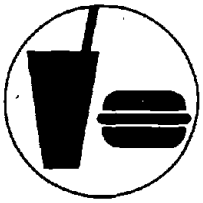
3


WO'72

4

D/FW

5

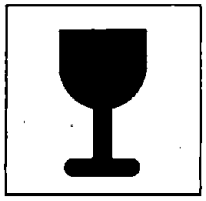

S/TA

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1** **Side view of cup and saucer.** | X'67 | 4 | 3 | 3 | **5** | It is impossible to use a symbol to describe the specific menus of various eating places. Therefore, we propose that only two symbols, reflecting opposite ends of the price scale, be used to represent food concessions. One to represent Restaurant and the other to represent Coffee Shop and Snack Bar.<br><br>A side view of a coffee cup is a well established representation for Coffee Shop and it should be adopted to represent informal eating situations. Pictures of hamburgers, spoons, and milk shakes are unnecessary.<br><br>The BAA drawing in Group 1 is very strong and clear. We suggest experimenting with a separation between the cup and saucer, as shown in the O'72 version.<br><br>**Summary:**<br>**Adopt Group 1 concept, modify BAA symbol with separation between cup and saucer.** |
| | TC | 4 | 2 | 3 | | |
| | BAA | 5 | 5 | 5 | | |
| | ADCA | 5 | 4 | 5 | | |
| | O'64 | 4 | 3 | 3 | | |
| | SP | 4 | 3 | 3 | | |
| | O'72 | 5 | 2 | 4 | | |
| | IATA | 5 | 3 | 4 | | |
| | D/FW | 4 | 3 | 3 | | |
| | ADV | 4 | 3 | 3 | | |
| | ICAO | 4 | 3 | 3 | | |
| | NRR | 4 | 3 | 3 | | |
| | KFAI | 4 | 4 | 3 | | |
| | TA | 4 | 3 | 3 | | |
| **2** **Side view of cup.** | S/TA | 4 | 3 | 3 | **5** | |
| | O'68 | 4 | 4 | 4 | | |
| | Port | 4 | 4 | 4 | | |
| | Pg | 4 | 3 | 3 | | |
| **3** **Side view of cup with spoon.** | WO'72 | 4 | 3 | 3 | **4** | |
| **4** **Vertical utensils inside circle.** | D/FW | 3 | 3 | 3 | **3** | |
| **5** **Burger and shake.** | S/TA | 3 | 2 | 2 | **3** | |

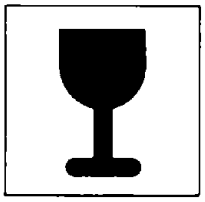
# Bar

1

S/TA



BAA



ADCA

Port

TC

UIC

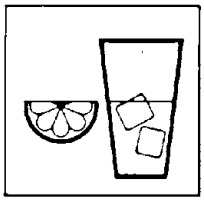
D/FW

Pg

2

ICAO

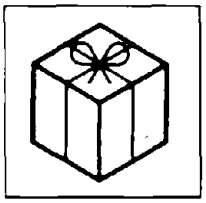
3



O'72

| Concept Description | Symbol Source | Evaluation | | | | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| | | Semantic | Syntactic | Pragmatic | Group | |
| **1**<br>**Side view of a bar glass.** | S/TA | 4 | 3 | 3 | **5** | A side view of a bar glass is a well established symbol concept to represent Bar.<br><br>The committee believes that the glass should be shaped like a martini glass because other shapes have different uses and therefore invite confusion. The martini glass is strictly a bar glass.<br><br>We think that the glass should be boldly drawn like the BAA symbol but we are unsatisfied with its shape. Perhaps the Port version would be satisfactory if its stem and base were bolder.<br><br>We suggest that the inclusion of a large dot representing an olive or cherry, like those in the D/FW or Port symbols, could help to reinforce the message. |
| | BAA | 4 | 5 | 4 | | |
| | ADCA | 4 | 5 | 4 | | |
| | Port | 4 | 4 | 3 | | |
| | TC | 4 | 2 | 3 | | |
| | UIC | 4 | 2 | 3 | | |
| | D/FW | 5 | 4 | 4 | | |
| | Pg | 4 | 4 | 3 | | |
| **2**<br>**Side view of bar glasses.** | ICAO | 4 | 2 | 2 | **2** | **Summary:**<br>**Adopt Group 1 concept, using bold version of martini glass with olive.** |
| **3**<br>**Side view of bar glass with fruit.** | O'72 | 3 | 2 | 2 | **2** | |

# Shops



O'72

O'64

S/TA

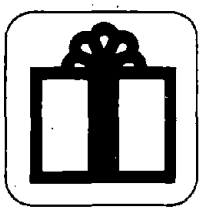
Pg

TA

O'68

**2**

WO'72

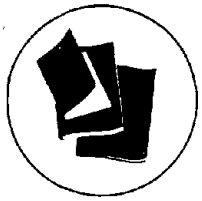


D/FW

**3**

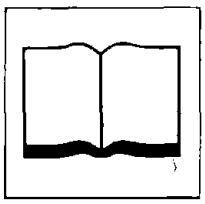
D/FW

**4**



S/TA

**5**



O'72

Pg

NRR

**6**

TC

| Concept Description | Symbol Source | Evaluation | | | | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| | | Semantic | Syntactic | Pragmatic | Group | |
| **1** **Perspective view of gift box.** | O'72 | 3 | 3 | 3 | **3** | We believe that the effectiveness of the initial group of messages will be seriously diminished by attempts to encompass too many services and activities. In this regard we feel that it would be a mistake to try to create drawings for specific retail activities because they are not essential as processing activities or basic public services. In addition, retail activities are by their nature usually evident and located in prominent locations.<br><br>For cases where retail activities are completely out of sight, we suggest a symbol for the general category, Shops.<br><br>The Shops symbol might contain elements from the Gift and Newsstand symbols collected in the inventory. We feel that the combination of gift box, pipe, and book or magazine would be a good starting point.<br><br>**Summary:**<br>**Develop new broad-purpose symbol combining gift box, pipe, and book or magazine.** |
| | O'64 | 3 | 4 | 4 | | |
| | S/TA | 3 | 3 | 3 | | |
| | Pg | 3 | 4 | 4 | | |
| | TA | 3 | 3 | 3 | | |
| | O'68 | 3 | 4 | 3 | | |
| **2** **Side view of gift box.** | WO'72 | 3 | 4 | 3 | **3** | |
| | D/FW | 3 | 4 | 4 | | |
| **3** **Newspaper, pipe, and cigarettes.** | D/FW | 3 | 4 | 4 | **3** | |
| **4** **Newspapers.** | S/TA | 2 | 1 | 2 | **2** | |
| **5** **Book.** | O'72 | 3 | 3 | 4 | **3** | |
| | Pg | 3 | 4 | 4 | | |
| | NRR | 3 | 4 | 4 | | |
| **6** **Books.** | TC | 2 | 2 | 3 | **2** | |

# Ticket Purchase

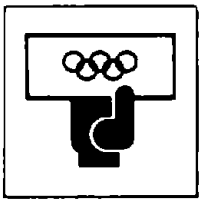
1

ICAO

D/FW

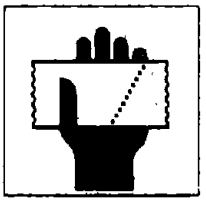
ATA

2



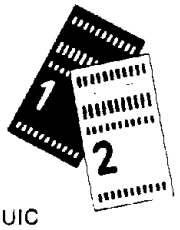
O'64

WO'72

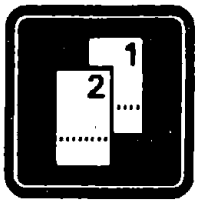


O'72

3




UIC




NRR

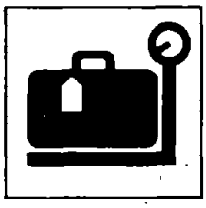
4

LVA

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1**<br>**Figures exchanging ticket over a counter.** | ICAO<br>D/FW<br>ATA | 2<br>2<br>2 | 2<br>2<br>2 | 2<br>2<br>2 | **2** | The committee believes that the ideal symbol for this message would be a ticket. Unfortunately actual tickets used for various transportation modes vary greatly in size, shape, and complexity. Because of this, it is difficult to create a drawing of a ticket that is appropriate to all modes. The drawings of tickets in Groups 2 and 3 fail as all-purpose indicators.<br><br>In fact, none of the existing symbols are entirely adequate representations of the complex message, Ticket Purchase. Therefore, we recommend experimenting with two different approaches.<br><br>1<br>Begin with the concept represented in Group 1 and create a simplified drawing of it.<br><br>2<br>Take the concept represented in Group 4, hands exchanging money and ticket, and attempt to simplify it and produce a drawing that is compatible with the others in the initial group.<br><br>**Summary:**<br>**Experiment with clarifying and simplifying both Group 1 and Group 4 concepts.** |
| **2**<br>**Hand holding a ticket.** | O'64<br>WO'72<br>O'72 | 2<br>2<br>2 | 3<br>3<br>3 | 3<br>3<br>2 | **2** | |
| **3**<br>**Tickets.** | UIC<br>NRR | 3<br>2 | 3<br>2 | 3<br>2 | **3** | |
| **4**<br>**Hands exchanging money and tickets.** | LVA | 4 | 4 | 4 | **4** | |

# Baggage Check-in

1



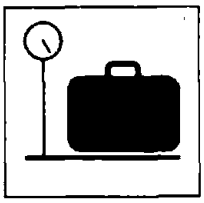
BAA

ADCA

Port

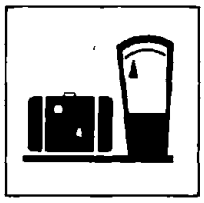
ICAO

UIC



O'72

NRR



TC

2

S/TA

ATA

3

D/FW

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1**<br>**Suitcase sitting on scale.** | BAA | 5 | 5 | 5 | **5** | Ordinarily Baggage Check-in is considered along with Baggage Claim as a related pair of symbols, even though they are usually at opposite ends of the travel experience.<br><br>We believe that a bold drawing of a suitcase sitting on a weighing scale is a good representation of Baggage Check-in at airports. The BAA and ADCA drawings are strong examples. Unfortunately the scale is inappropriate for all but international travel. It is obviously the wrong image for certain procedures such as curb-side check-in.<br><br>In view of this, and because of the infrequent need to represent this activity, we believe that a picture of a suitcase alone can be used to communicate both Baggage Check-in and Baggage Claim. |
| | ADCA | 5 | 5 | 5 | | |
| | Port | 5 | 4 | 4 | | |
| | ICAO | 5 | 2 | 3 | | |
| | UIC | 5 | 4 | 4 | | |
| | O'72 | 5 | 3 | 4 | | |
| | NRR | 4 | 3 | 3 | | |
| | TC | 4 | 2 | 3 | | |
| **2**<br>**Figure, suitcase, and arrow pointing away.** | S/TA | 2 | 3 | 3 | **2** | A standard representation of a suitcase should be established and consistently used for these messages as well as for Baggage Locker. See Baggage Locker recommendations for advice on how to draw a suitcase.<br><br>**Summary:**<br>**Use standard drawing of suitcase.** |
| | ATA | 2 | 3 | 3 | | |
| **3**<br>**Arrow pointing from suitcase toward plane.** | D/FW | 3 | 3 | 2 | **2** | |

# Baggage Claim

1

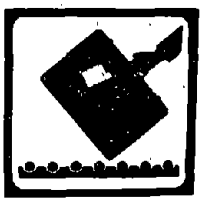
D/FW

S/TA

ATA

2

BAA


ICAO

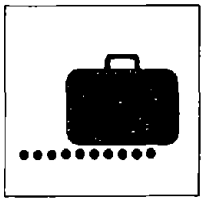
D/FW

ADCA

3

UIC

4


O'72

5

Port

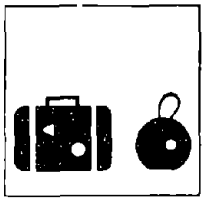
TA

ADV ✱

Pg

LVA

6

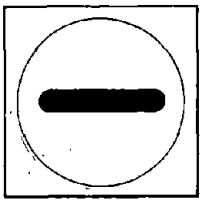

TC

IATA

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1**<br>**Arrow pointing from suitcase toward man.** | D/FW<br>S/TA<br>ATA | 3<br>3<br>3 | 3<br>3<br>3 | 3<br>3<br>3 | **3** | We believe that this message is most directly and effectively conveyed by a picture of a suitcase, such as the symbols in the fifth group. The ADV drawing is a good example of this concept.<br><br>Conveyor belts and hands are complicated and unnecessary. Neither of the visual devices contributes appreciably to the meaning. Is the hand lifting the suitcase or putting it down? |
| **2**<br>**Hand holding suitcase.** | BAA<br>ICAO<br>D/FW<br>ADCA | 5<br>4<br>5<br>5 | 4<br>3<br>4<br>4 | 4<br>3<br>4<br>4 | **4** | The drawing of the suitcase should be the same as the one developed for the messages Baggage Check-in and Baggage Lockers.<br><br>**Summary:**<br>**Adopt Group 5 concept, modifying ADV version to reflect standard suitcase drawing.** |
| **3**<br>**Suitcase on conveyor, arrow pointing up.** | UIC | 4 | 3 | 3 | **4** | |
| **4**<br>**Suitcase on conveyor.** | O'72 | 4 | 4 | 4 | **4** | |
| **5**<br>**Suitcase.** | Port<br>TA<br>ADV<br>Pg<br>LVA | 4<br>4<br>4<br>4<br>3 | 4<br>4<br>4<br>4<br>3 | 4<br>4<br>4<br>4<br>3 | **4** | |
| **6**<br>**Suitcases.** | TC<br>IATA | 3<br>3 | 2<br>2 | 3<br>3 | **3** | |

# Customs

1



BAA

2

UIC

ADV

3

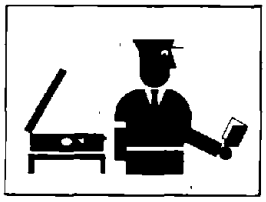
D/FW

4

Pg

5

O'72 ✱

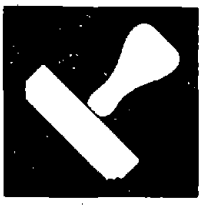


TC

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1**<br>**Customs symbol.** | BAA | 2 | 4 | 4 | **1** | This message is closely related to Immigration and the symbols developed should reinforce this relationship.<br><br>The committee recommends using the concept shown in Group 5, an inspector examining an open suitcase. Redrawing to relate this symbol to the others in the initial group will be needed. |
| **2**<br>**Suitcase with customs symbol.** | UIC<br>ADV | 2<br>3 | 3<br>3 | 3<br>3 | **3** | This symbol could be used adjacent to the Immigration drawing to represent Inspection Services.<br><br>**Summary:**<br>**Adopt Group 5 concept, with simplified drawing of inspector and open suitcase.** |
| **3**<br>**Suitcase with US Government Seal.** | D/FW | 4 | 4 | 4 | **4** | |
| **4**<br>**Suitcase and big eye.** | Pg | 3 | 4 | 4 | **1** | |
| **5**<br>**Inspector examining suitcase.** | O'72<br>TC | 3<br>4 | 4<br>3 | 4<br>3 | **4** | |

# Immigration

1



Pg

2

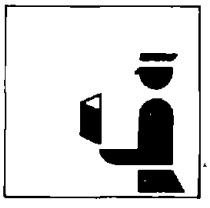
D/FW

3

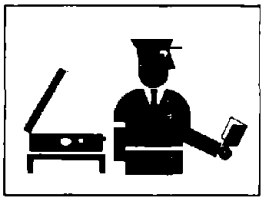
S/TA

ATA

4



O'72 ✱

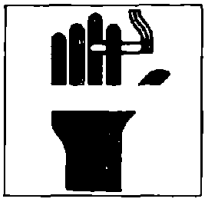


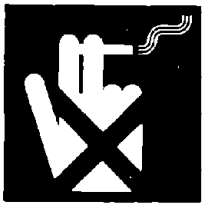
TC

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1**<br>**Rubber stamp.** | Pg | 2 | 4 | 3 | **2** | This message is closely related to Customs and the symbols developed should reinforce this relationship.<br><br>The committee recommends the concept represented by the drawings in Group 4, an inspector examining an open passport.<br><br>This symbol could be used adjacent to the Customs drawing to represent Inspection Services.<br><br>**Summary:**<br>**Adopt Group 4 concept, with simplified drawing of inspector and passport.** |
| **2**<br>**Hand holding rubber stamp and US Government Seal above.** | D/FW | 4 | 3 | 4 | **4** | |
| **3**<br>**US Government Seal.** | S/TA<br>ATA | 4<br>4 | 3<br>3 | 4<br>4 | **2** | |
| **4**<br>**Inspector examining passport.** | O'72<br>TC | 4<br>3 | 4<br>3 | 4<br>4 | **4** | |

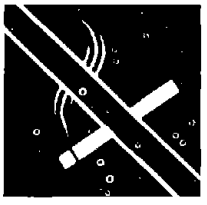
# No Smoking

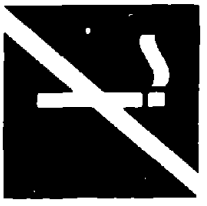
1

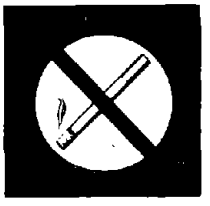

O'72


X'70

2


Port


KFAI


ICAO

ADCA

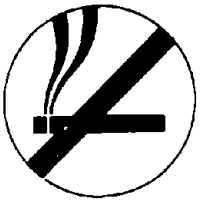
TC

Pg

BAA

D/FW

TA


S/TA

3

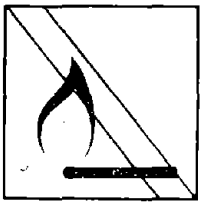
UIC

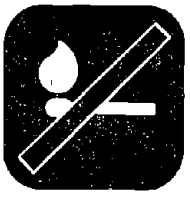
ADV

4

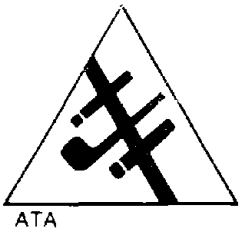
O'68

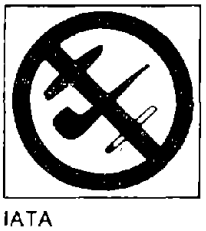
5


X'67


NPS

6


ATA


IATA

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1**<br>**Hand holding burning cigarette, crossed out.** | O'72<br>X'70 | 4<br>4 | 3<br>3 | 3<br>3 | **4** | In conformity with recently established official highway signs, the committee recommends the consistent use of the internationally accepted convention of a red circle with a red diagonal bar through it to represent prohibitions (except No Entry, which has a separate symbol).<br><br>We propose the concept shown in Group 2, a red circle and red diagonal bar, from upper left to lower right, superimposed over a cigarette,<br><br>We prefer a white cigarette but recognize that it may be impossible to draw boldly. Therefore, we will accept a solid line indication if it reads clearly.<br><br>We are unsatisfied with the indications of smoke used in the symbols collected. We encourage experimentation with drawing less flame-like smoke with more definition of softly billowing forms.<br><br>**Summary:**<br>**Adopt Group 2 concept, with red circle and diagonal bar crossing out cigarette.** |
| **2**<br>**Burning cigarette, crossed out.** | Port<br>KFAI<br>ICAO<br>ADCA<br>TC<br>Pg<br>BAA<br>D/FW<br>TA<br>S/TA | 5<br>5<br>5<br>5<br>5<br>5<br>5<br>5<br>5<br>5 | 3<br>4<br>3<br>4<br>3<br>3<br>4<br>3<br>3<br>3 | 4<br>4<br>3<br>4<br>3<br>4<br>4<br>4<br>4<br>4 | **5** | |
| **3**<br>**Burning cigarette, crossed out by X.** | UIC<br>ADV | 5<br>5 | 3<br>2 | 4<br>4 | **5** | |
| **4**<br>**Burning pipe, crossed out.** | O'68 | 4 | 3 | 3 | **4** | |
| **5**<br>**Burning match, crossed out.** | X'67<br>NPS | 4 | 3 | 2 | **4** | |
| **6**<br>**Cigarette, cigar, and pipe, crossed out.** | ATA<br>IATA | 4<br>4 | 3<br>3 | 3<br>3 | **2** | |

# Smoking

1

X'70

2

KFAI

Pg

UIC

3

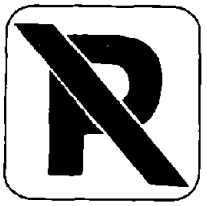
O'68

| Concept Description | Symbol Source | Evaluation | | | | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| | | Semantic | Syntactic | Pragmatic | Group | |
| **1**<br>**Hand holding burning cigarette.** | X'70 | 4 | 3 | 3 | **4** | **Summary:**<br>**The image for the Smoking symbol should be identical to that developed for No Smoking but without the prohibition symbol superimposed on it.** |
| **2**<br>**Burning cigarette.** | KFAI<br>Pg<br>UIC | 5<br>5<br>5 | 3<br>3<br>3 | 4<br>4<br>3 | **4** | |
| **3**<br>**Burning pipe.** | O'68 | 4 | 3 | 3 | **3** | |

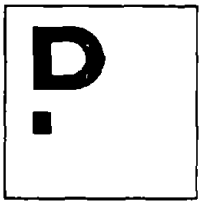
# No Parking

1

NPS



D/FW



O'72

2

Pg

| Concept Description | Symbol Source | Evaluation | | | | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| | | Semantic | Syntactic | Pragmatic | Group | |
| **1**<br>**Letter P crossed out.** | NPS<br>D/FW<br>O'72 | 3<br>3<br>3 | 4<br>4<br>4 | 4<br>4<br>4 | **3** | As with No Smoking, we recommend adoption of the the international convention of indicating prohibition by superimposing a red circle with a red diagonal bar over the standard drawing.<br><br>The No Parking symbol should use the standard P created for the message Parking, reduced if necessary. |
| **2**<br>**Letter P combined with prohibition symbol.** | Pg | 3 | 4 | 4 | **4** | **Summary:**<br>**Adopt concept represented by the Pg drawing in Group 2, the letter P combined with standard prohibition indicator.** |

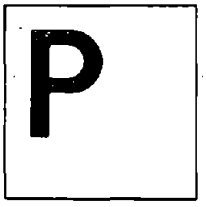
# Parking

1

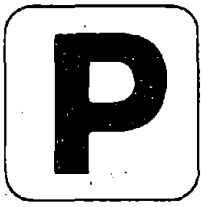
WO'72

S/TA

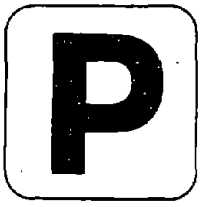
2



O'72



ATA



D/FW

KFAI ✱

Pg

TA

NPS

3

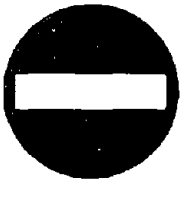
NRR

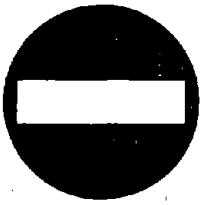
4

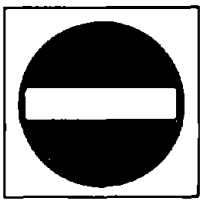
TC

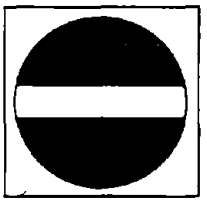
| Concept Description | Symbol Source | Evaluation | | | | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| | | Semantic | Syntactic | Pragmatic | Group | |
| **1**<br>**Letter P and car.** | WO'72<br>S/TA | 3<br>3 | 2<br>2 | 2<br>2 | **3** | The large letter P is becoming a standard symbol for this message. We recommend adoption of the Group 2 concept, the letter P inside a square. Other elements are unneccessary.<br><br>The specific drawing of the letter should relate to the other drawings in the initial group of messages. The style and proportions of the KFAI drawing could serve as a starting point. |
| **2**<br>**Letter P.** | O'72<br>ATA<br>D/FW<br>KFAI<br>Pg<br>TA<br>NPS | 3<br>3<br>3<br>3<br>3<br>3<br>3 | 4<br>4<br>4<br>4<br>4<br>4<br>4 | 4<br>4<br>4<br>4<br>4<br>4<br>4 | **3** | **Summary:**<br>**Adopt Group 2 concept of large letter P.** |
| **3**<br>**Letter P combined with NRR logo.** | NRR | 3 | 3 | 3 | | |
| **4**<br>**Letter P inside circle.** | TC | 3 | 4 | 4 | **3** | |

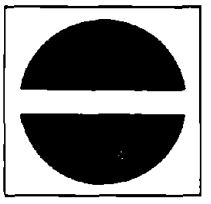
# No Entry

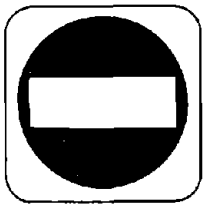

TA


Pg


Port


IATA


BAA


D/FW

**2**

KFAI

S/TA

TC

ICAO

**4**

WO'72

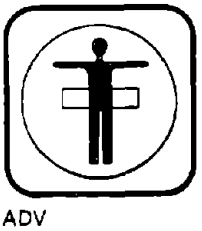
X'70

**5**

UIC

NRR

**6**


ADV

| Concept Description | Symbol Source | Evaluation Semantic | Syntactic | Pragmatic | Group | Symbol Design Recommendations |
|---|---|---|---|---|---|---|
| **1**<br>**No Entry symbol.** | TA<br>Pg<br>Port<br>IATA<br>BAA<br>D/FW | 5<br>5<br>5<br>5<br>5<br>5 | 5<br>5<br>5<br>4<br>4<br>4 | 5<br>5<br>5<br>5<br>5<br>5 | **5** | In our judgment the internationally accepted road sign showing a white horizontal bar inside a red disk should be accepted for this message. The symbols in Group 1 are examples of this concept. They are very bold. We believe that the Port version is especially well proportioned in relation to its format.<br><br>**Summary:**<br>**Adopt Group 1 concept, maintain proper relation between bar and circle.** |
| **2**<br>**Upraised hand.** | X'67<br>KFAI | 3<br>3 | 4<br>4 | 4<br>4 | **3** | |
| **3**<br>**Standing figure, crossed out.** | S/TA<br>TC<br>ICAO | 3<br>3<br>3 | 3<br>2<br>2 | 4<br>4<br>3 | **2** | |
| **4**<br>**Standing figure, crossed out by X.** | WO'72<br>X'70 | 3<br>3 | 3<br>3 | 4<br>4 | **2** | |
| **5**<br>**Standing figure with arms extended, inside a circle.** | UIC<br>NRR | 2<br>2 | 2<br>2 | 3<br>3 | **1** | |
| **6**<br>**Standing figure with arms extended, superimposed over No Entry symbol.** | ADV | 1 | 2 | 2 | **1** | |

# Recommended Symbols

In attempting to establish a unified set of symbols, one of the goals was to draw the symbols so they had a single graphic vocabulary. This was especially difficult in this project because of the extreme variety of images required by the messages. Some of the messages can be represented by bold abstract forms which depend on widespread education to become conventional symbols, such as the red cross or the internationally accepted No Entry symbol. Others depend on a picture of an object that is closely associated with the message to carry the meaning, such as airplane for Air Transportation or coffee cup for Coffee Shop. Finally, there are messages that are actually complex pictures of people engaged in processes such as purchasing a ticket, riding in an elevator, or inspecting luggage. Nevertheless, all the symbols, simple and complex, must function as a group with a recognizable visual vocabulary.

Fortunately there are basic visual devices that can help establish a unified graphic vocabulary among the symbols. Many of these devices were employed in the creation of the initial group of symbols.

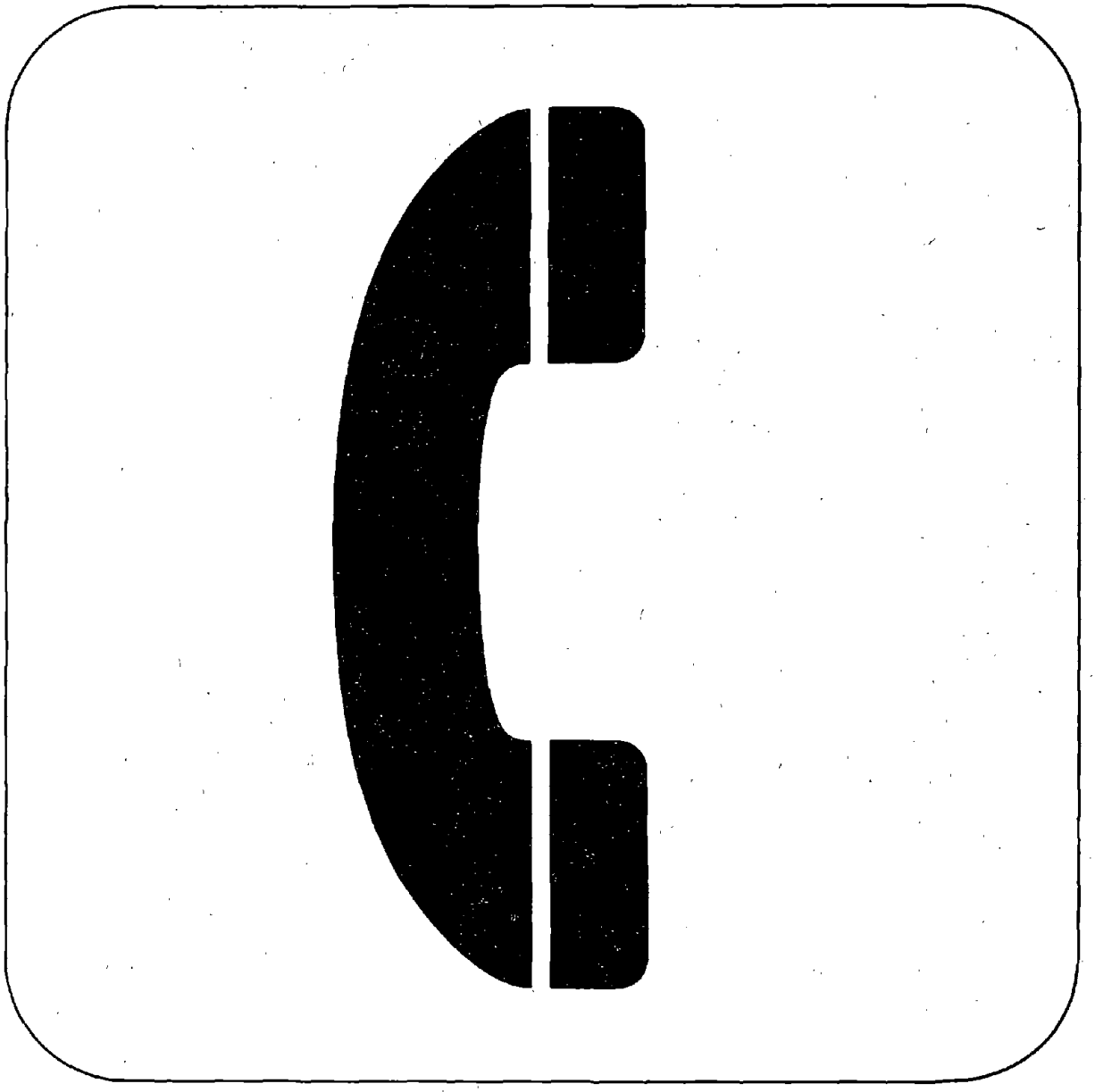
Simplification of the images is one characteristic that makes the set of symbols a coherent group. The amount of detail used in the drawings has been reduced to a practical minimum. Unimportant features have been eliminated, resulting in a set of symbols that are consistently bold and direct. This characteristic boldness is also important if the symbols are to function as signs in busy confusing environments where unnecessary details would reduce legibility.

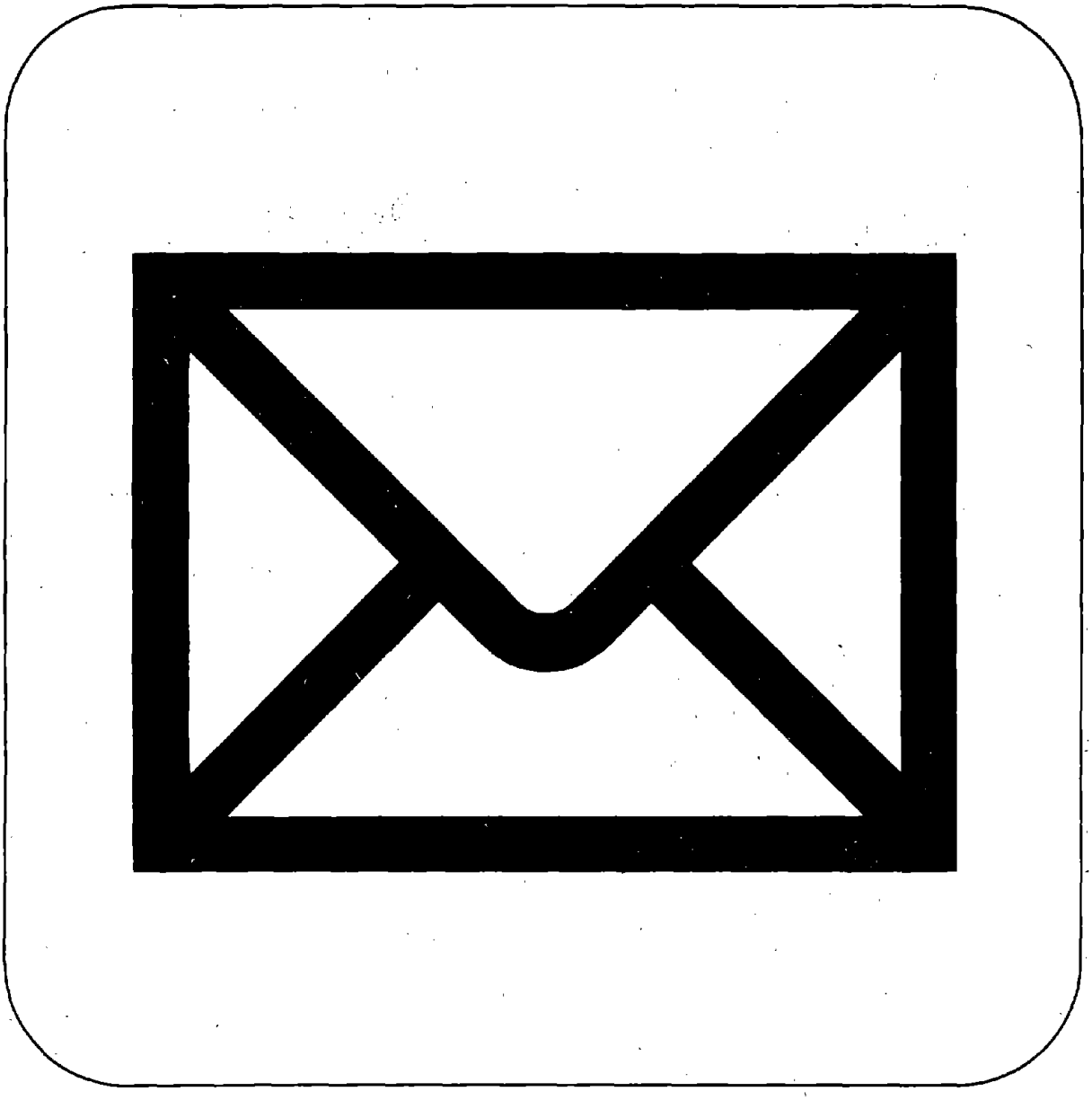
Because the symbols are frequently constructed with lines, the drawings use an optically consistent line weight to create unity. Line elements, like the envelope, umbrella handle and elevator are examples of the use of this device.

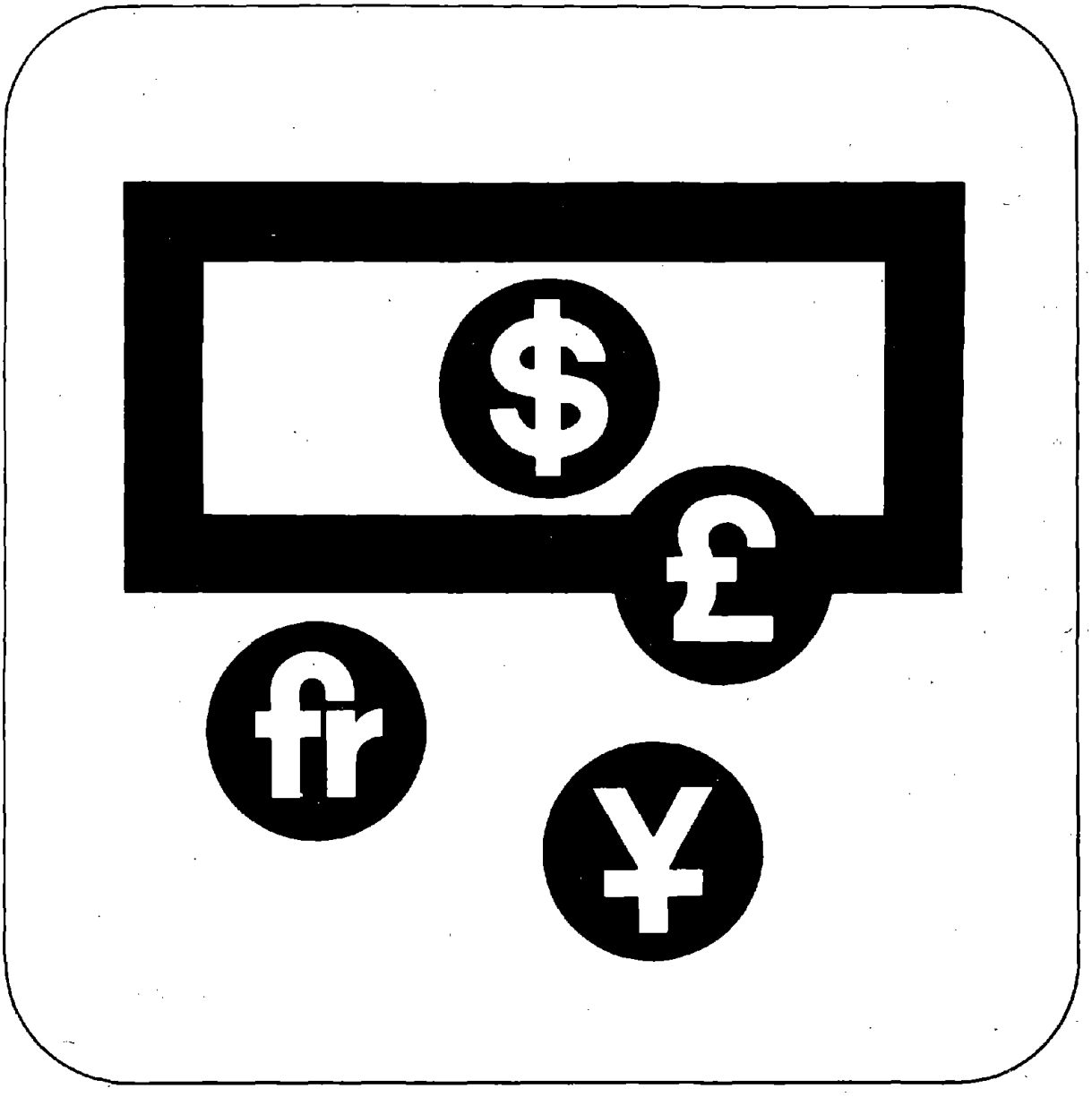
The edges of many of the forms have been softened with curves to create contours that are distinctive and help to establish visual relationships throughout the group of drawings. Examples of this technique are the rounded edges on the base of the bar glass, the edges of the elevator, the tires on the bus and cars, and the legs and arms of the figures.

The symbols were all drawn to function as dark figures on a light background. Wherever possible the forms were made as symmetrical shapes with a vertical center axis. In addition, each symbol was drawn to be placed within a unified format, a square with rounded corners.

The individual drawings for each symbol and the entire set of symbols were constantly reviewed and compared by Cook and Shanosky and the AIGA committee during the intensive period of development. The Department of Transportation's Advisory Committee also contributed evaluations during this time. Alternative versions were frequently considered and numerous detailed revisions were pursued as the set of final drawings evolved.



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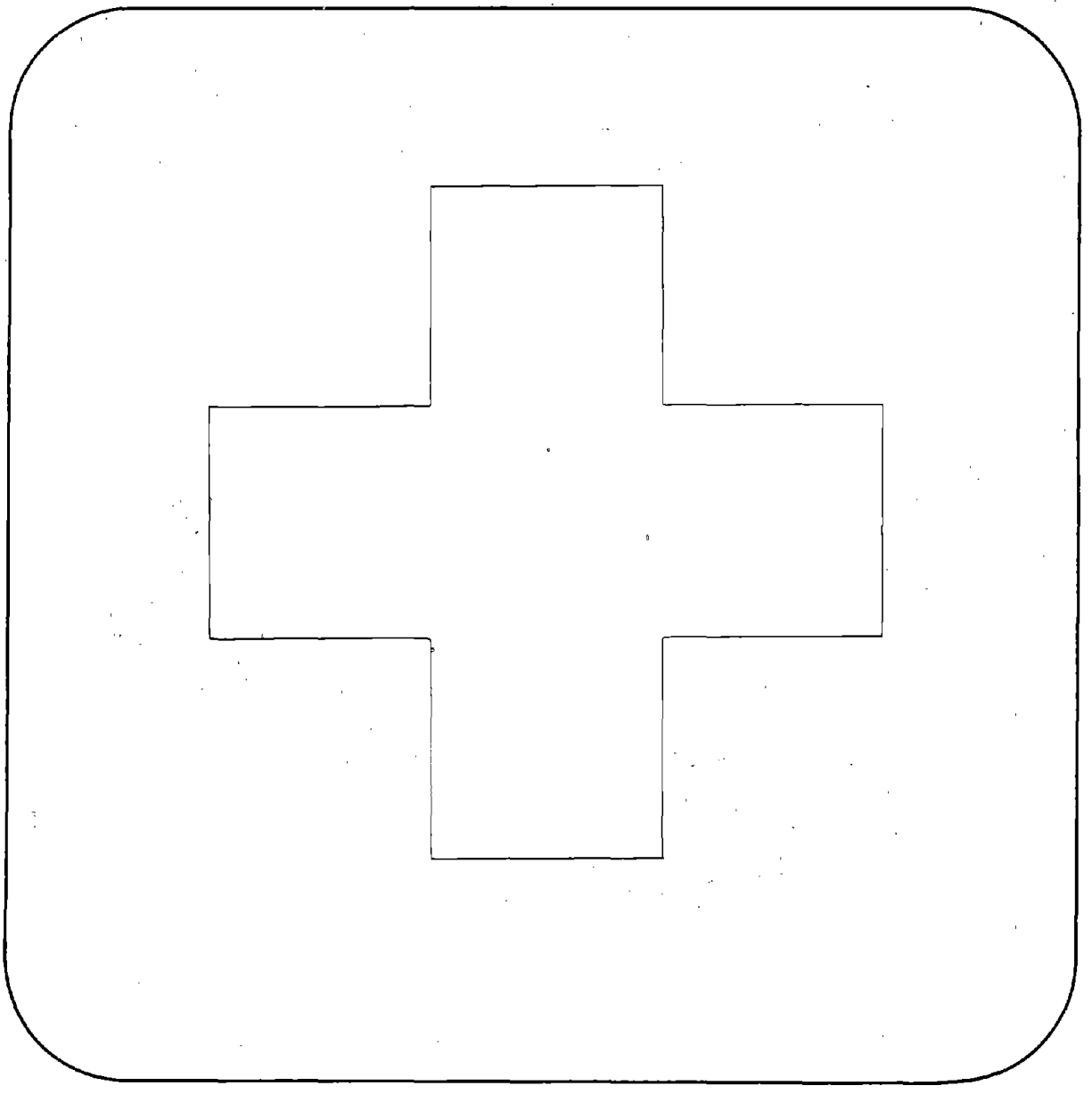
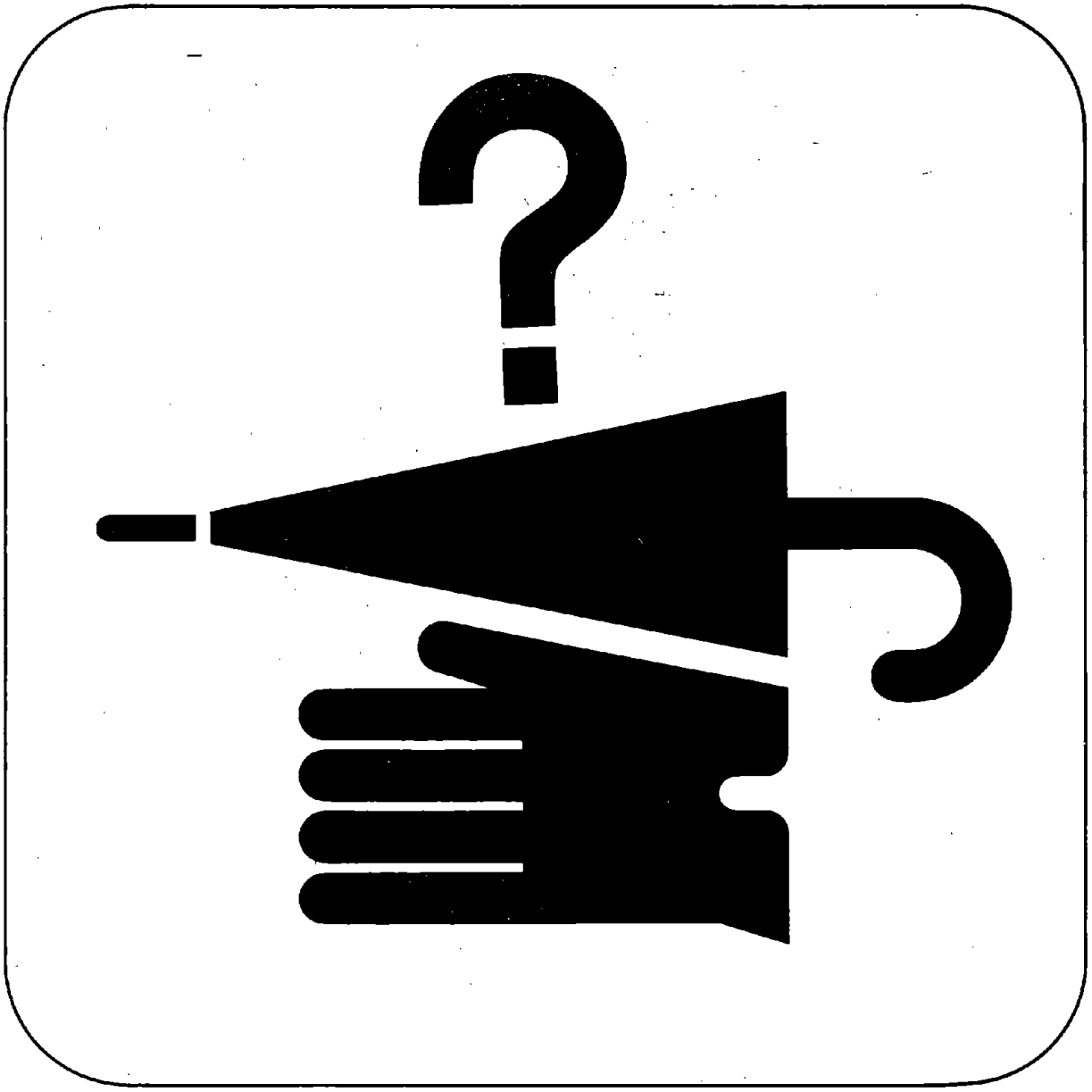
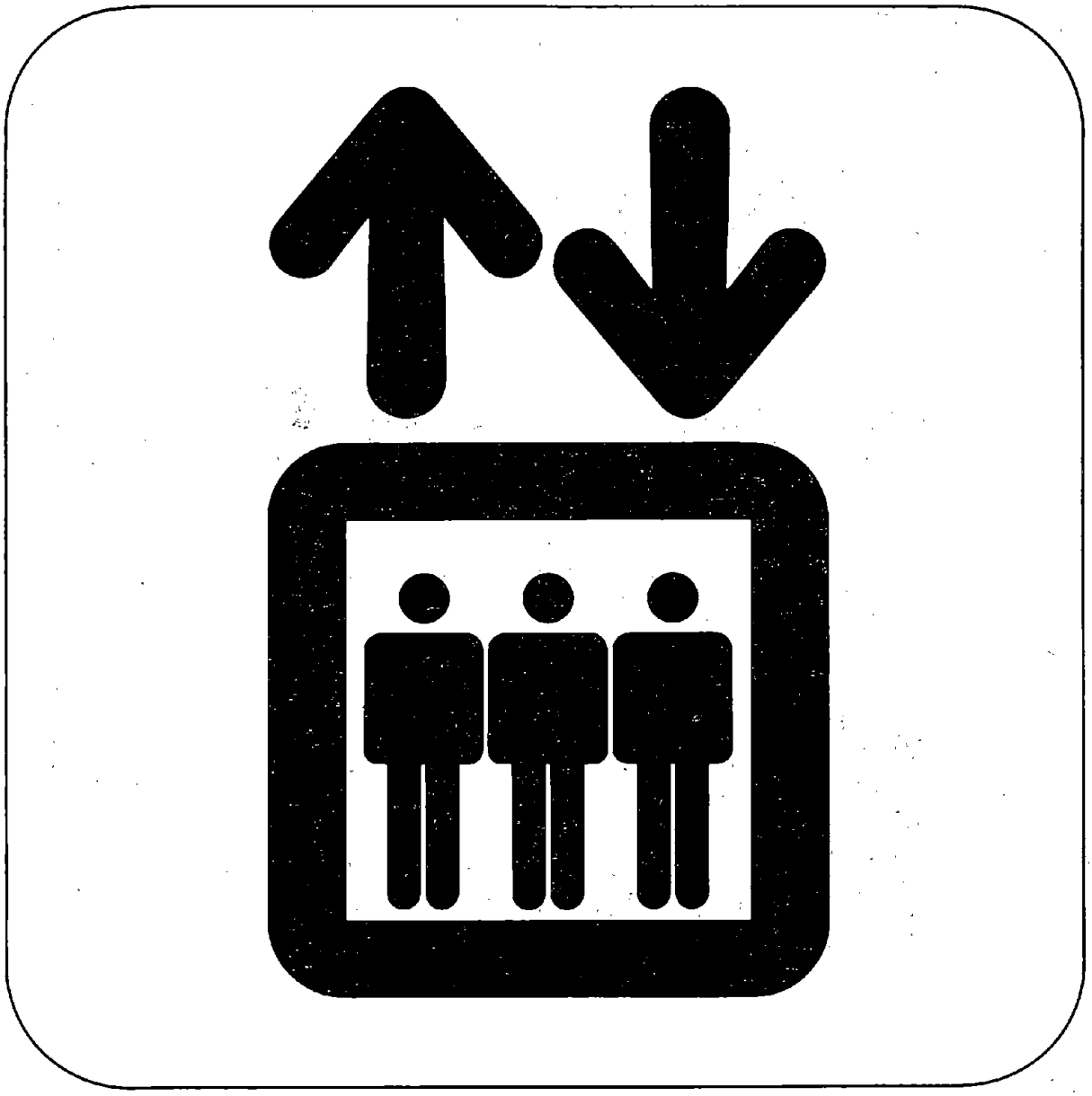
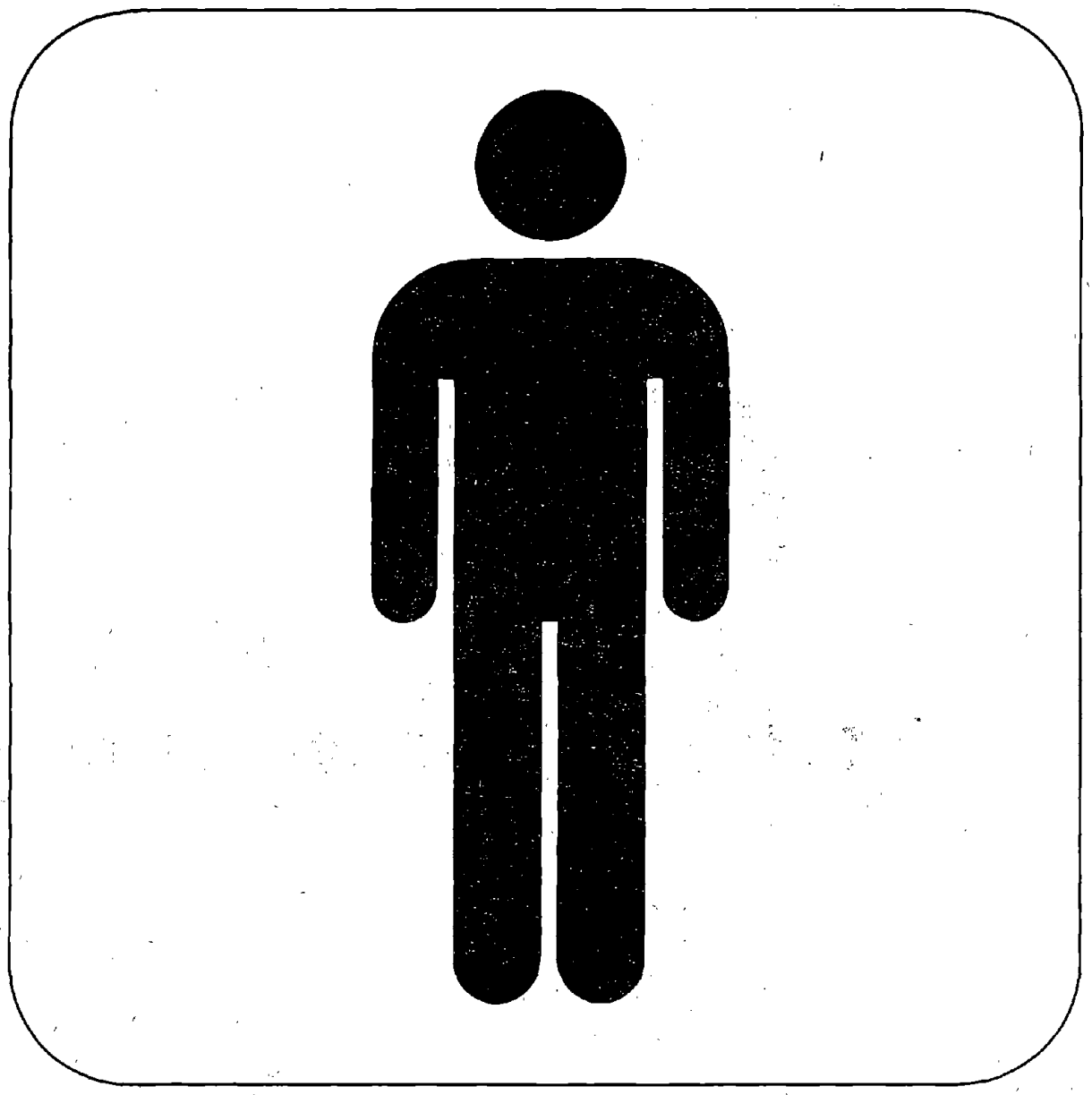


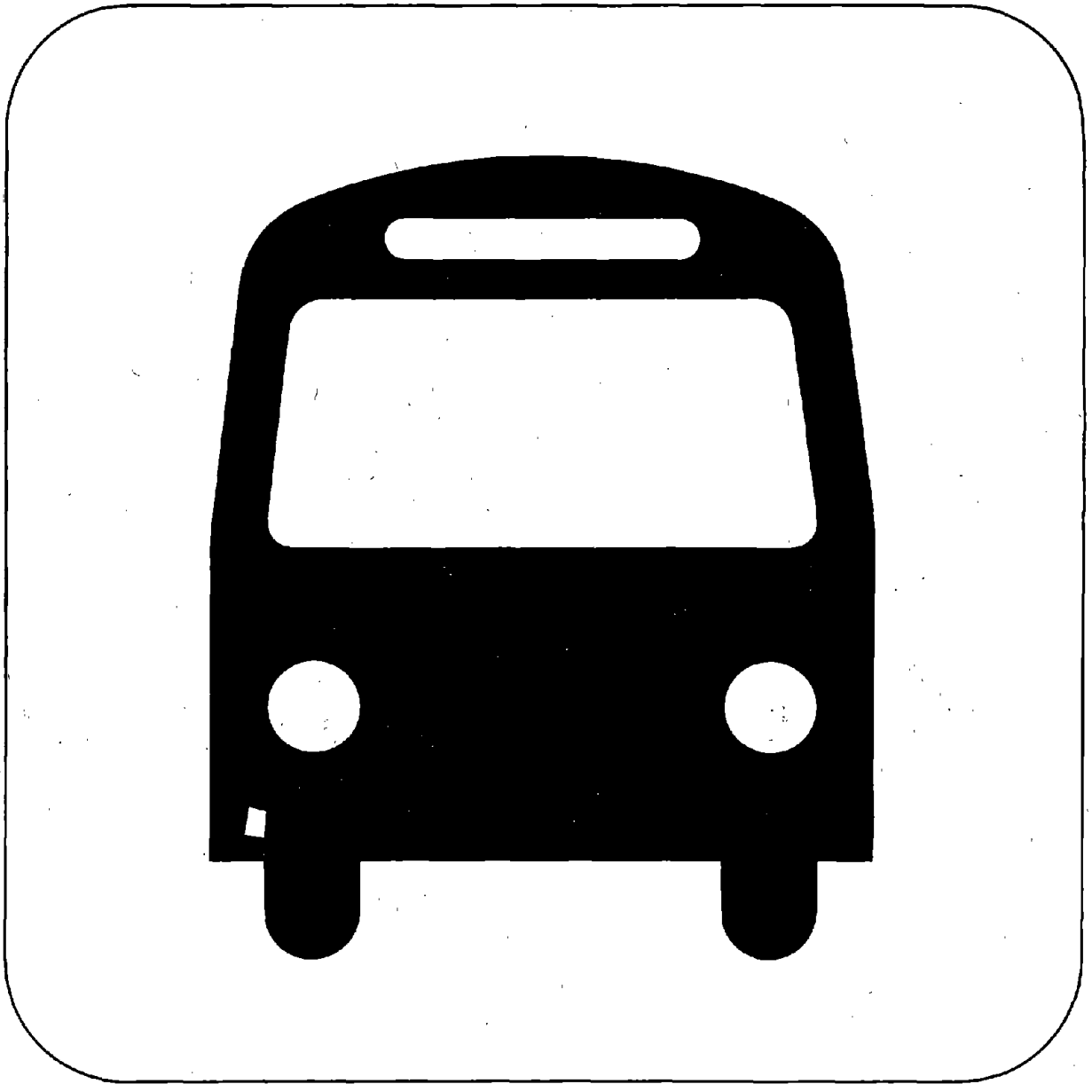


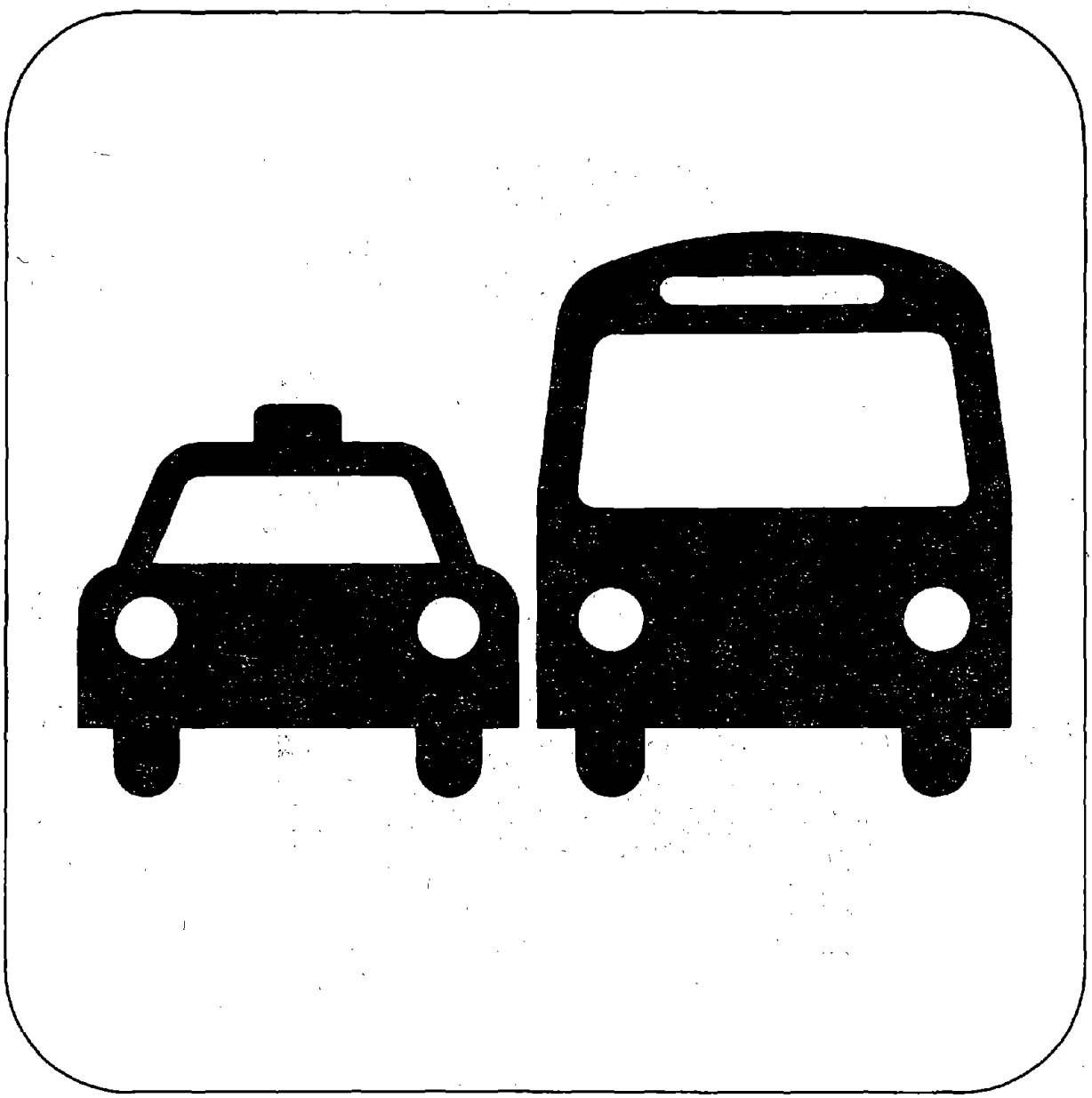
# Baggage Lockers

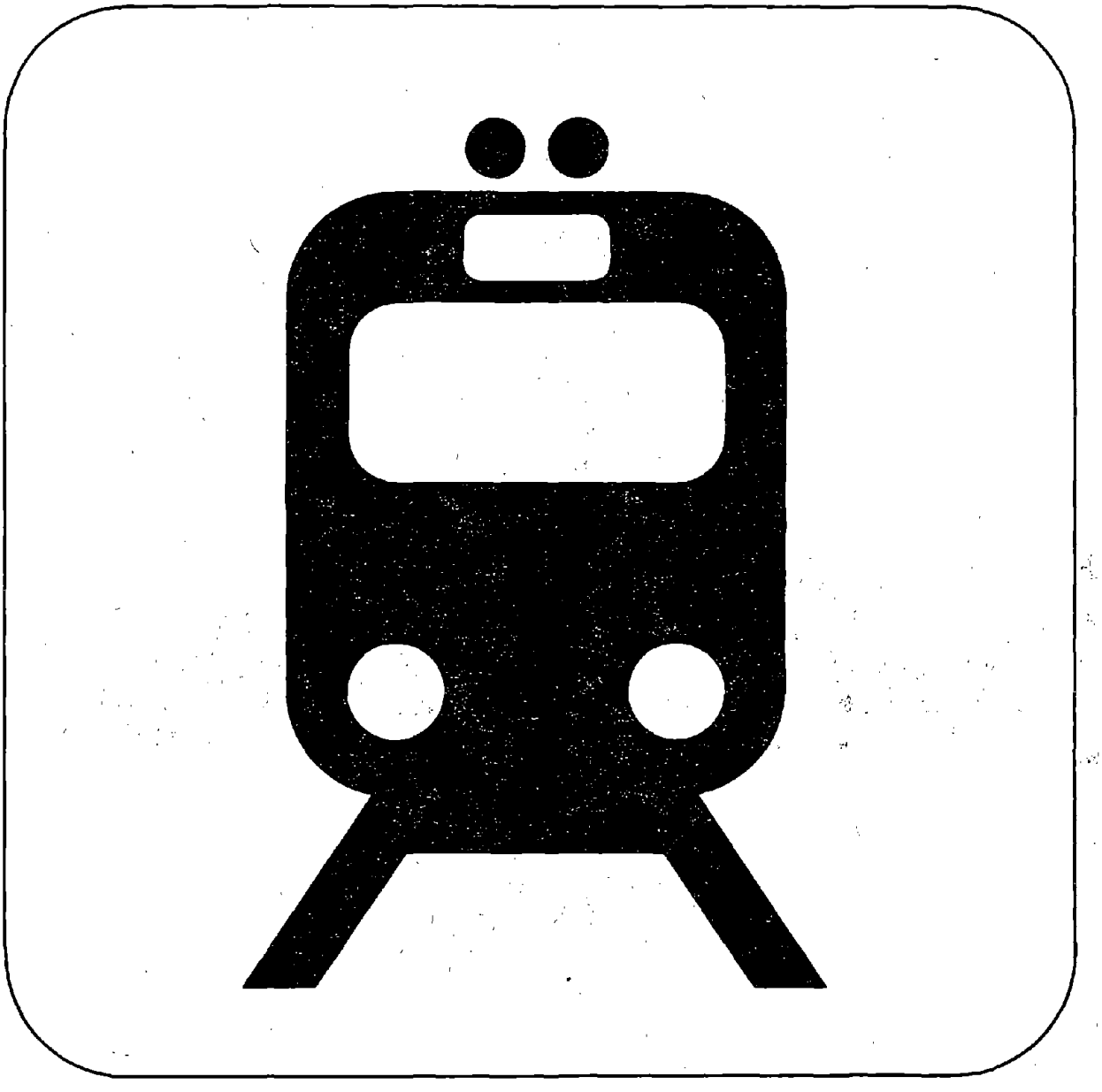




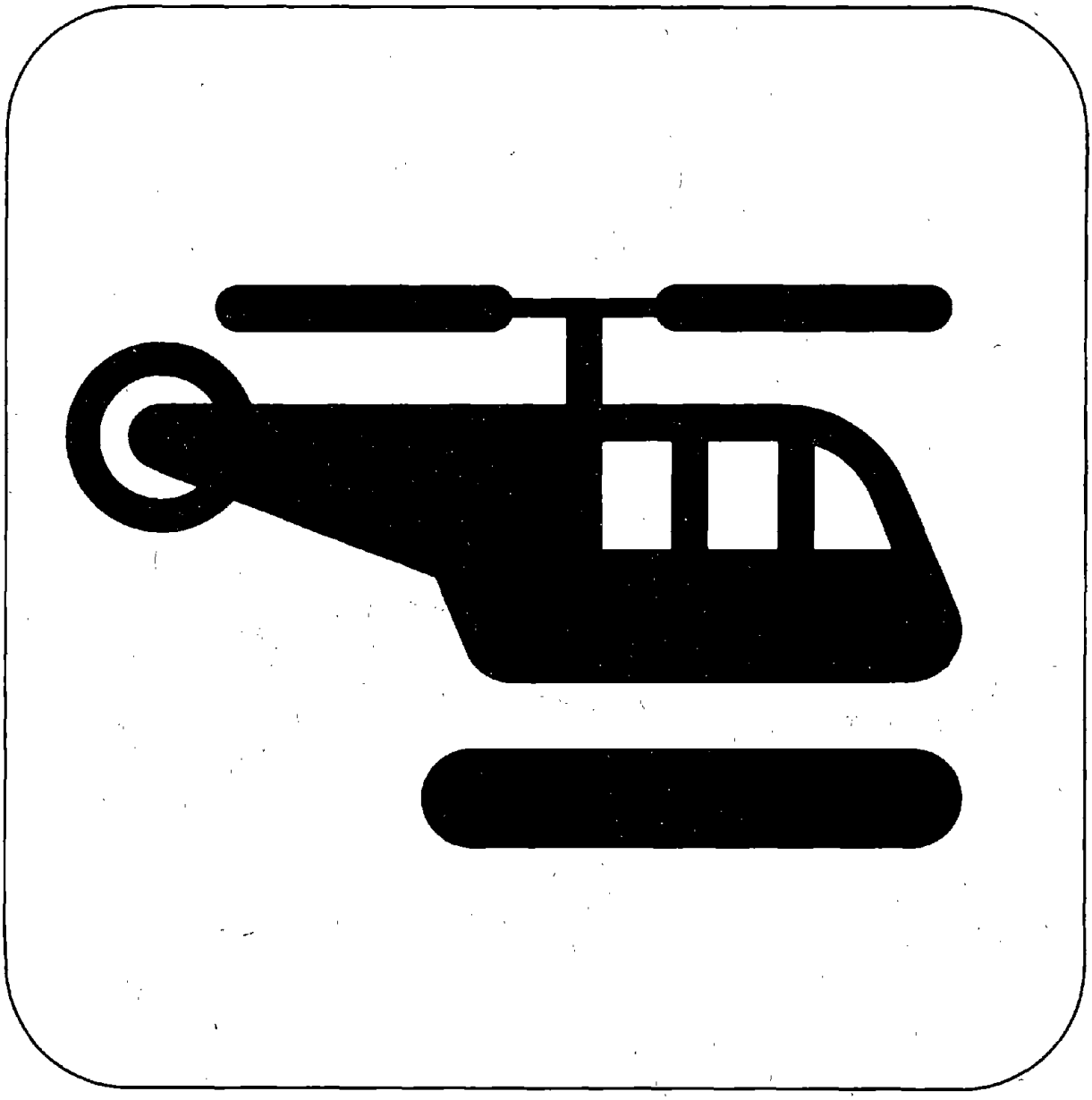
# Bus

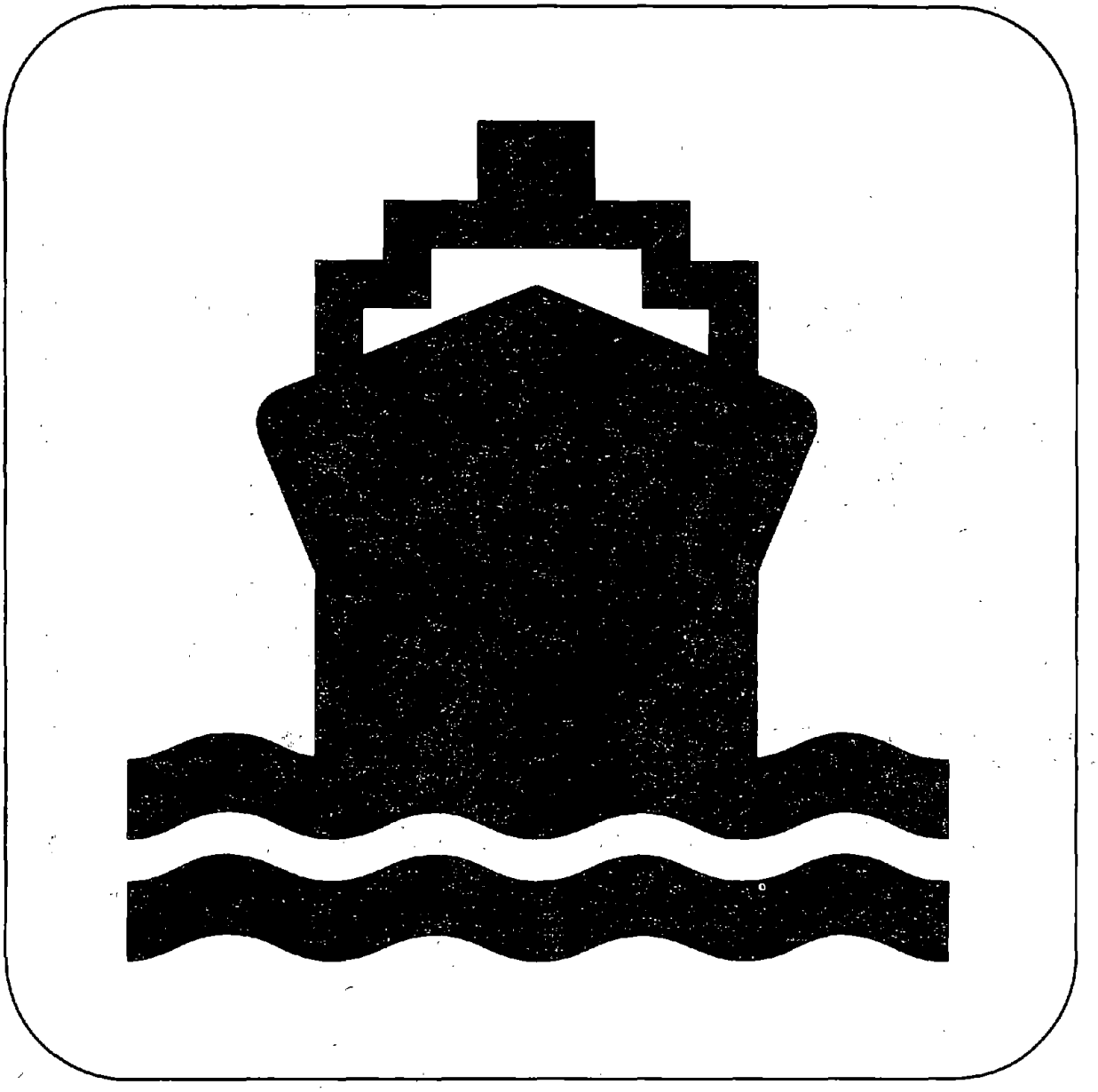


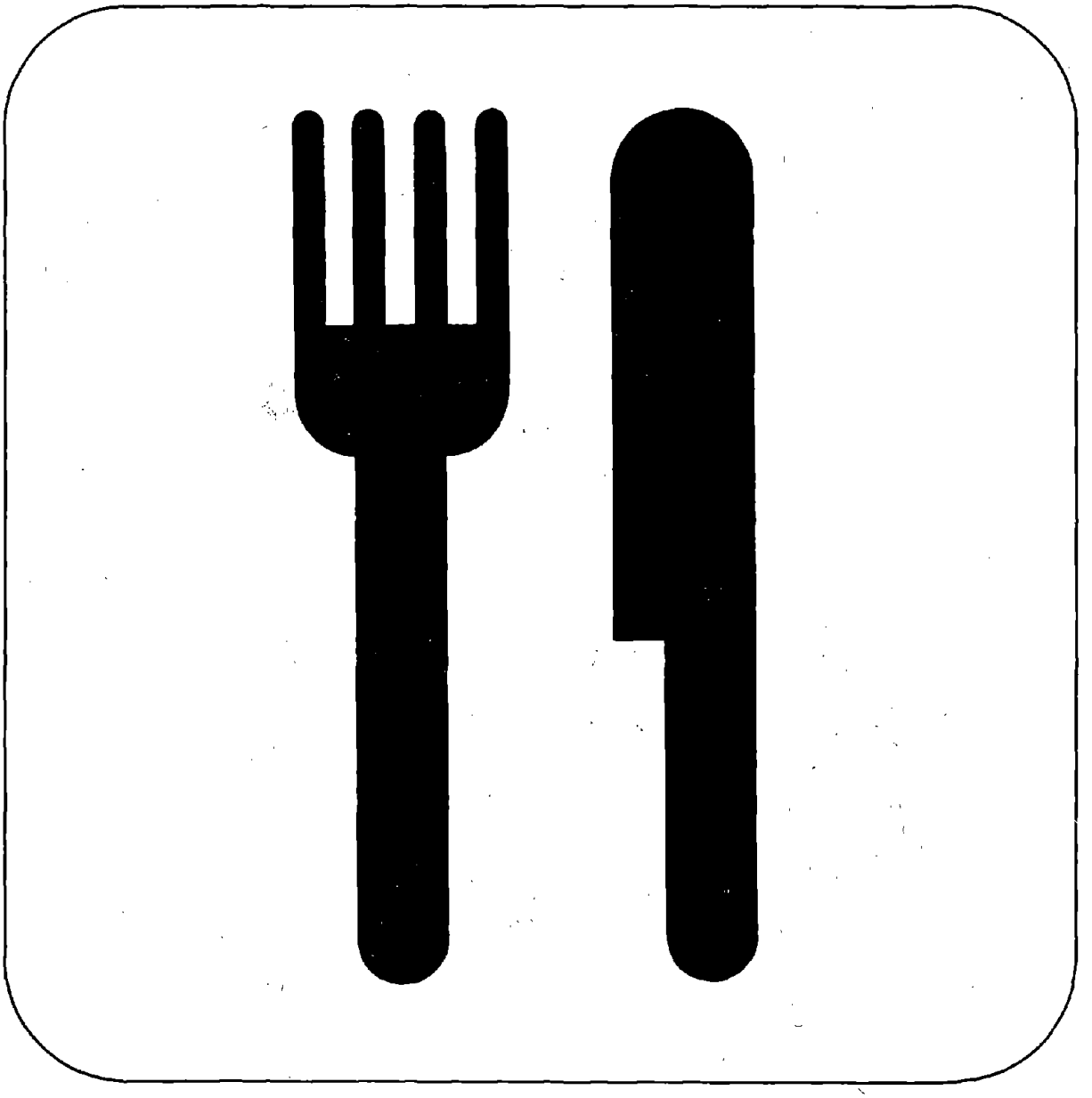


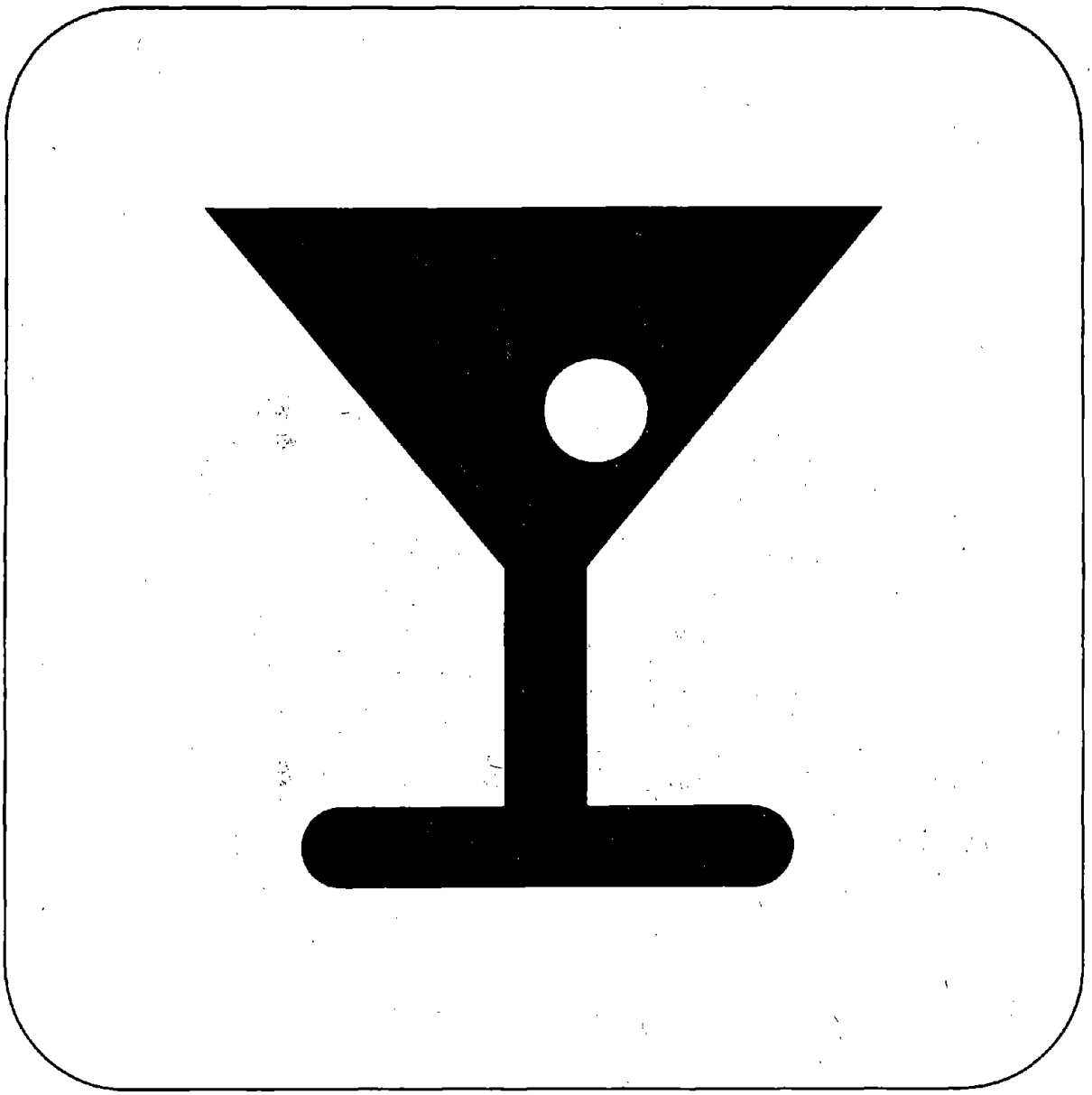


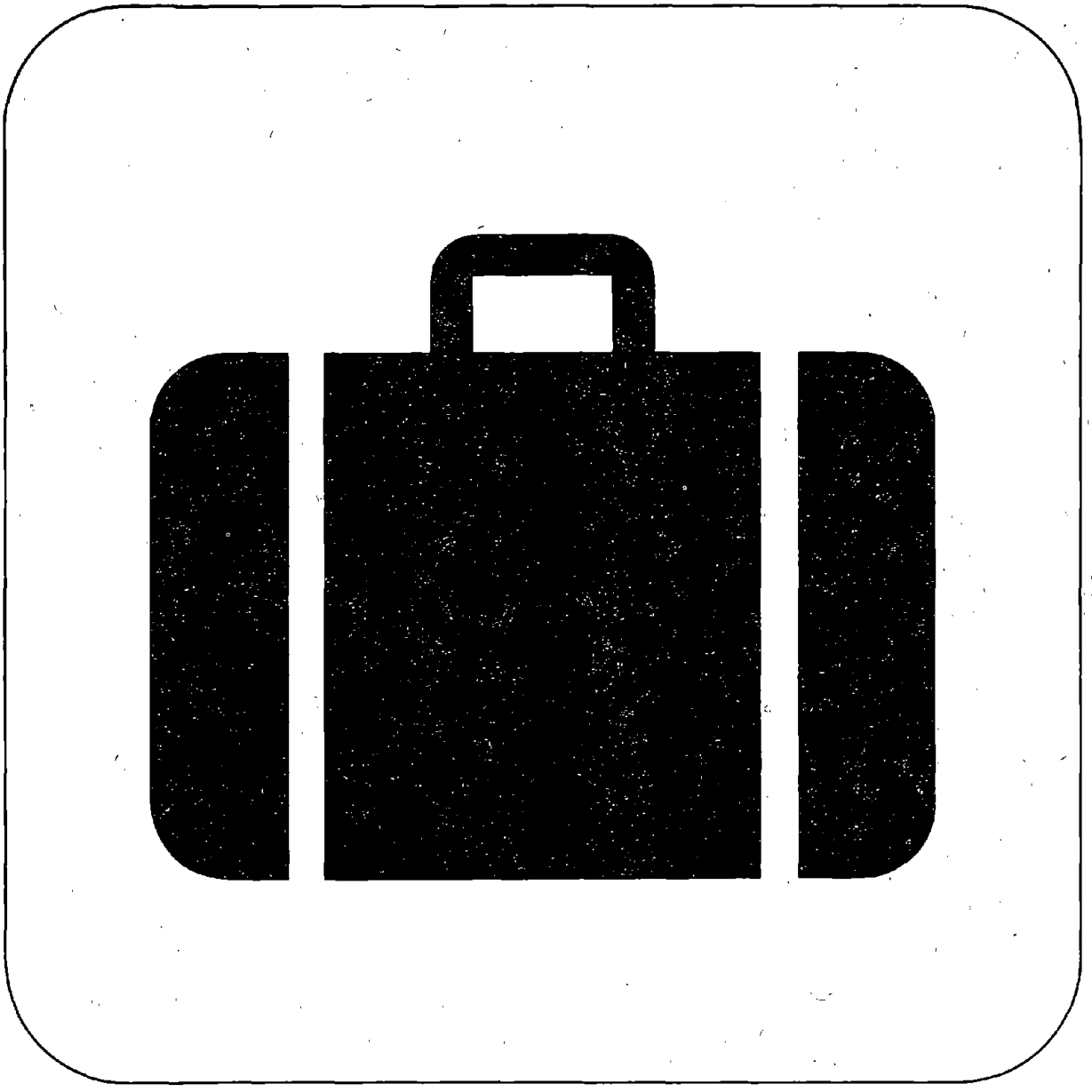
# Heliport

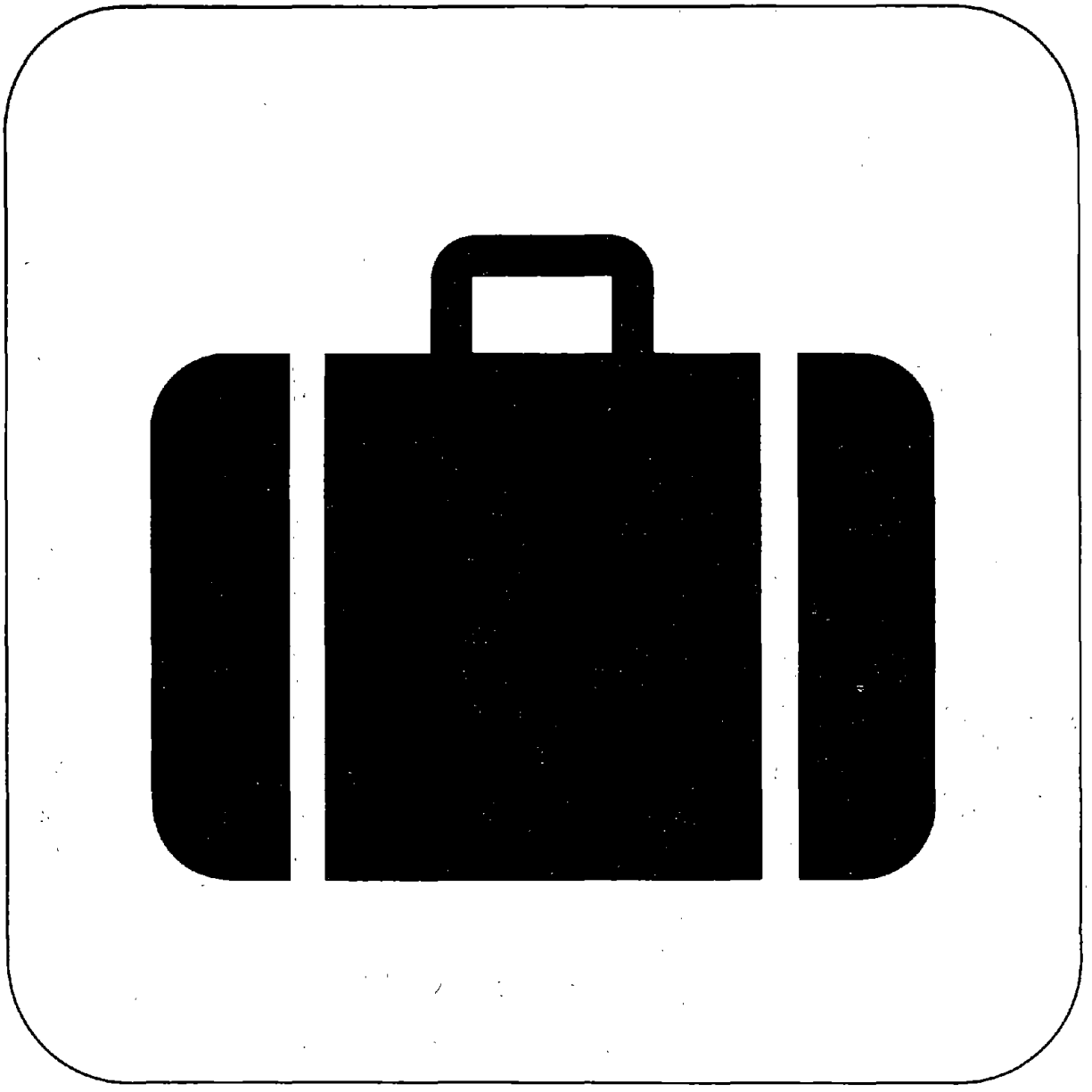






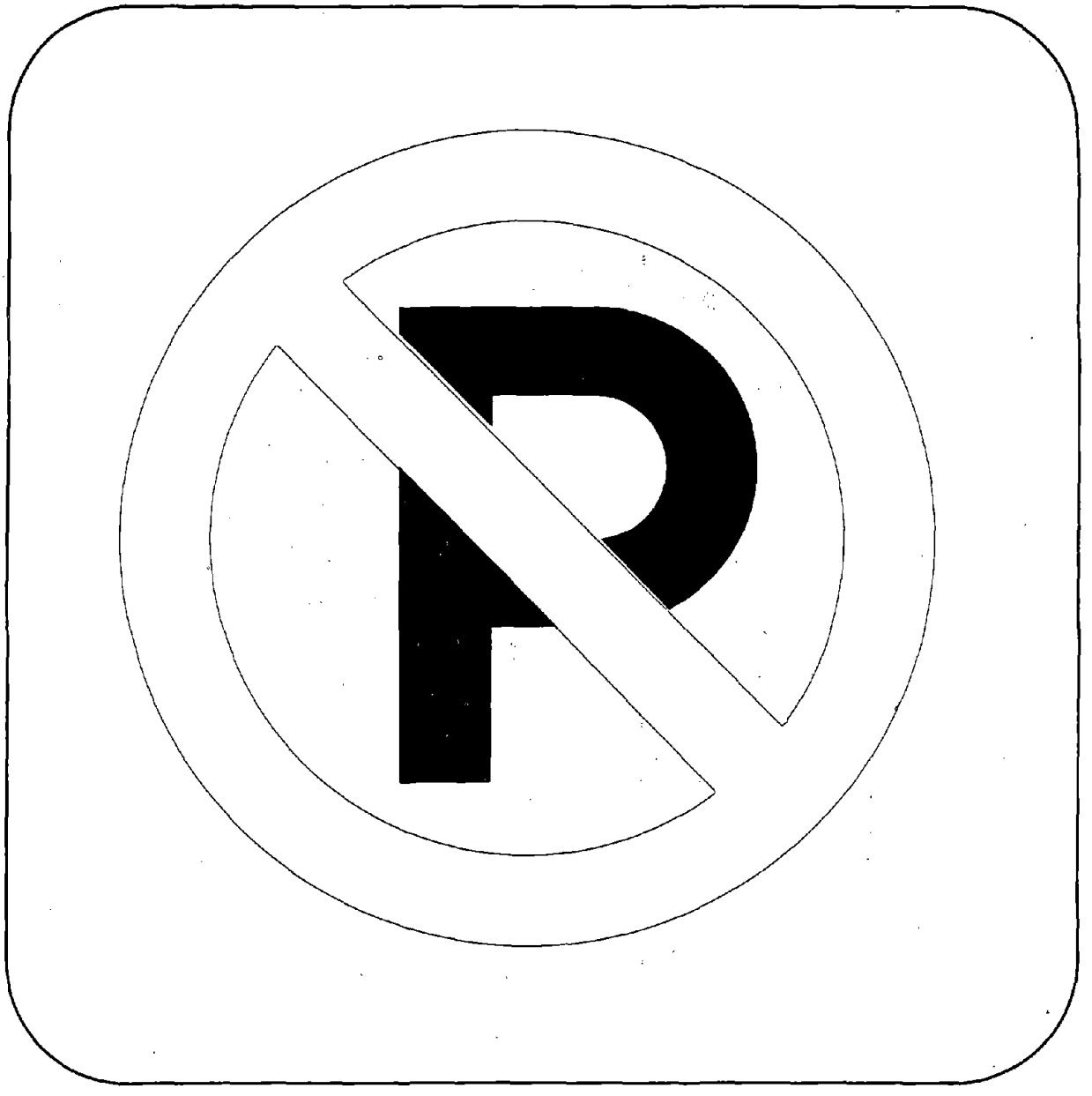


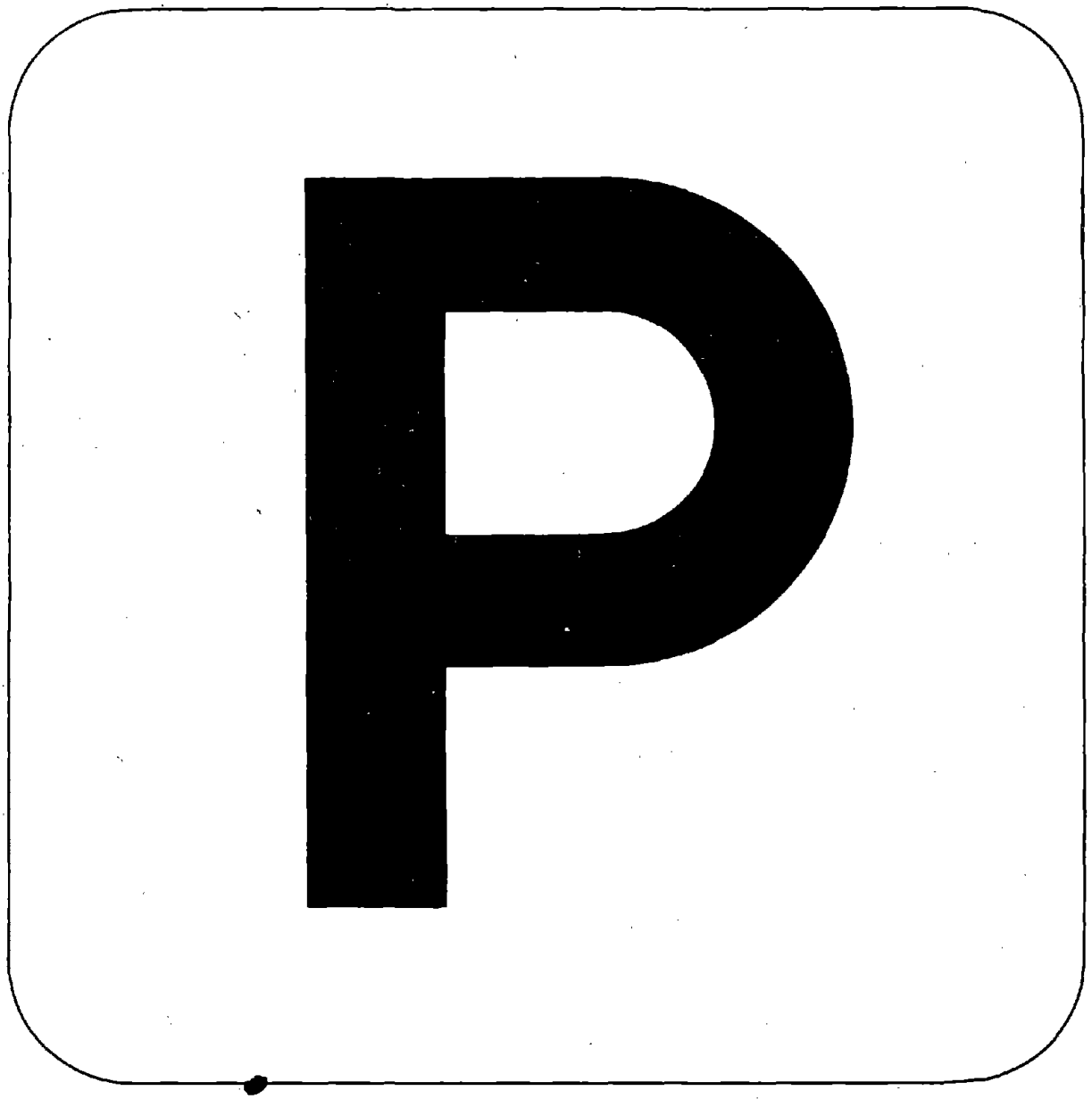




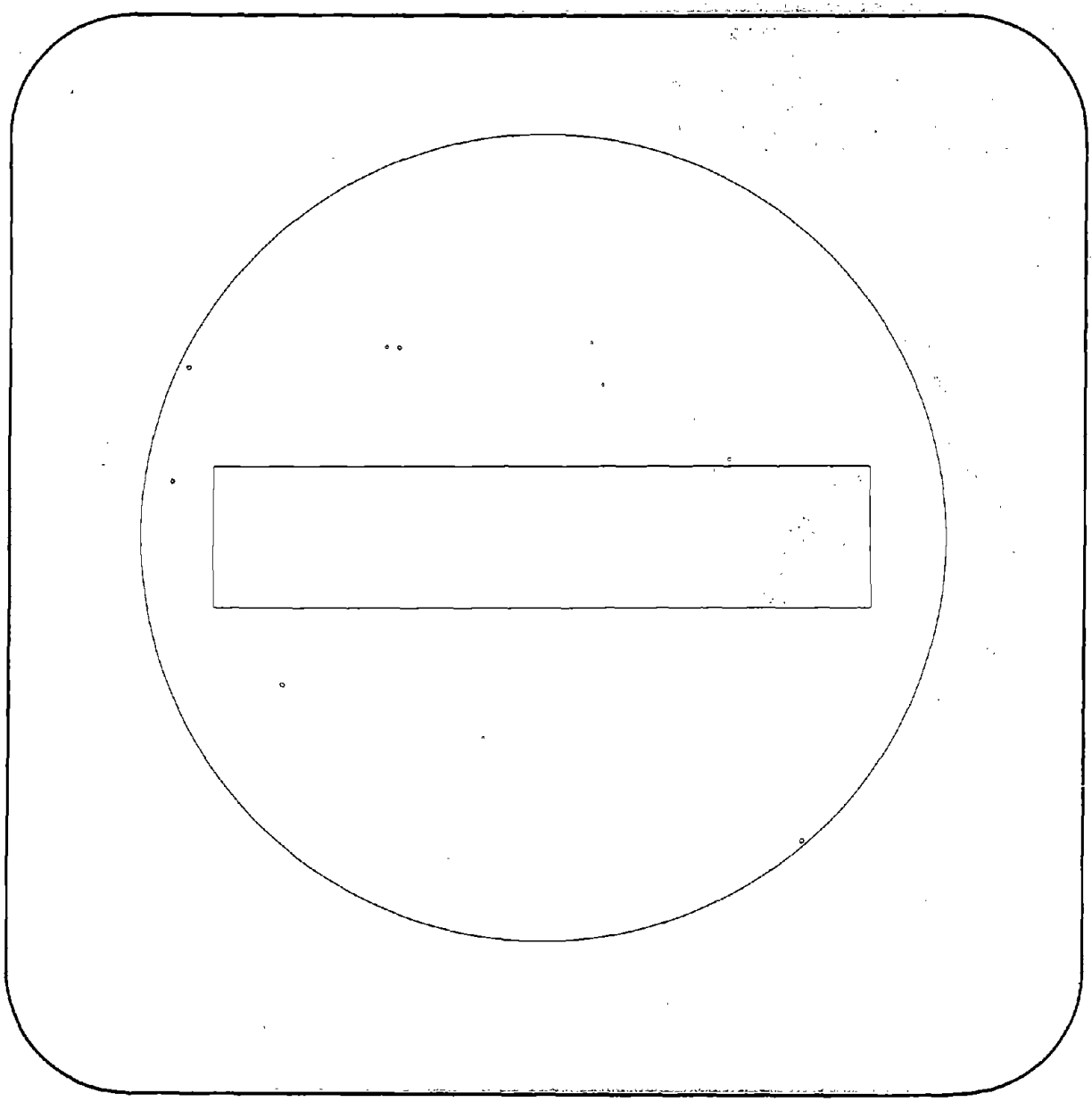
# No Smoking

# No Parking




P

# No Entry



To indicate areas of access for handicapped people, we recommend use of the official International Symbol of Access for the Handicapped, placed within the standard square sign field recommended in this report. Information about the symbol is available from: The President's Committee on Employment of the Handicapped, Washington, D.C. 20210

# Guidelines

The following guidelines were developed to illustrate desirable applications of the symbols to signage.

From the standpoint of legibility and recognizability, 'ideal' guidelines would advocate universal consistency in presentation (including layout, accompanying letter style, arrow, size relationship, color relationship, illumination and conformity to an established size/distance formula).

However, cultural, environmental and architectural conditions and styles vary greatly. Thus, from an aesthetic point of view an 'ideal' set of guidelines would advocate freedom of application to allow and encourage the integration of graphics into the visual fabric of the environment.

These two 'ideals' appear to be in conflict, but in fact need not be. Experienced designers know that the same visual elements may function entirely differently in different surroundings. For example, a yellow panel will stand out powerfully on a dark grey wall, be less forceful on a white wall, and disappear entirely on a yellow wall; or, a modern sans-serif letter style that may be in harmony with the contemporary architecture of a modern airport, may be dissonant in an environment like Colonial Williamsburg.

With these thoughts in mind, the guidelines that follow were developed to achieve the following goals:

To ensure legibility.

To aid in the process of learning to 'read' the symbols.

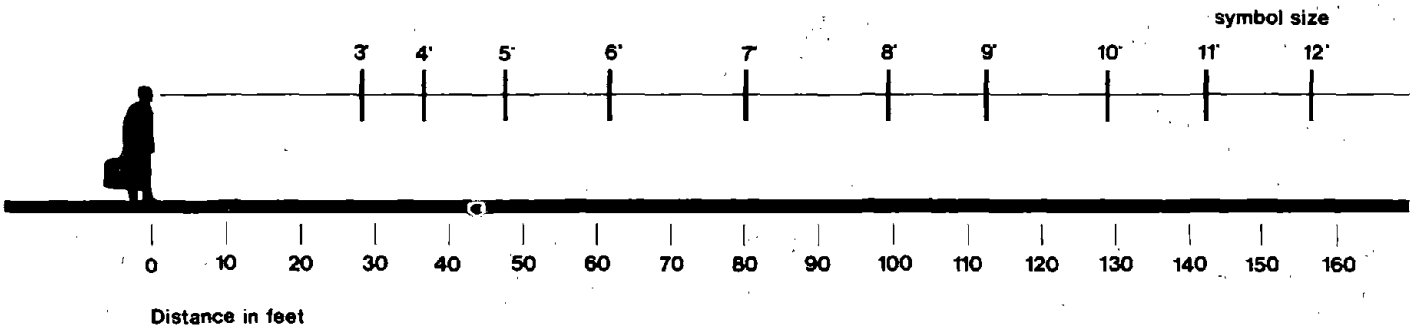
To provide adequate flexibility to allow appropriate response to specific design problems.

**Legibility Criteria**

The following diagram illustrates the results of pragmatic testing of several symbols, (Ticket Purchase, Elevator, and Taxi), and represents a rough guide to size/distance relationships.

For the purpose of this illustration legibility' was defined as the recognition of the various elements that make the symbol understandable without the aid of wording or preconditioning. 'Recognition' of the symbols after they are learned is another matter, and we feel cannot be meaningfully tested at this time except in the case of those few well known symbols such as First Aid, Men, Women, etc. The testing was done in daylight using symbols with black 'figures' on white 'symbol fields' displayed on a black sign background.

The illustration shows the result of the testing of the Ticket Purchase symbol. The distances from which the Taxi symbol was legible were 10% greater, and for the Elevator symbol, 30% less.




One of the most important aspects of good signing is siting. The closer to one's natural line of vision, the better.

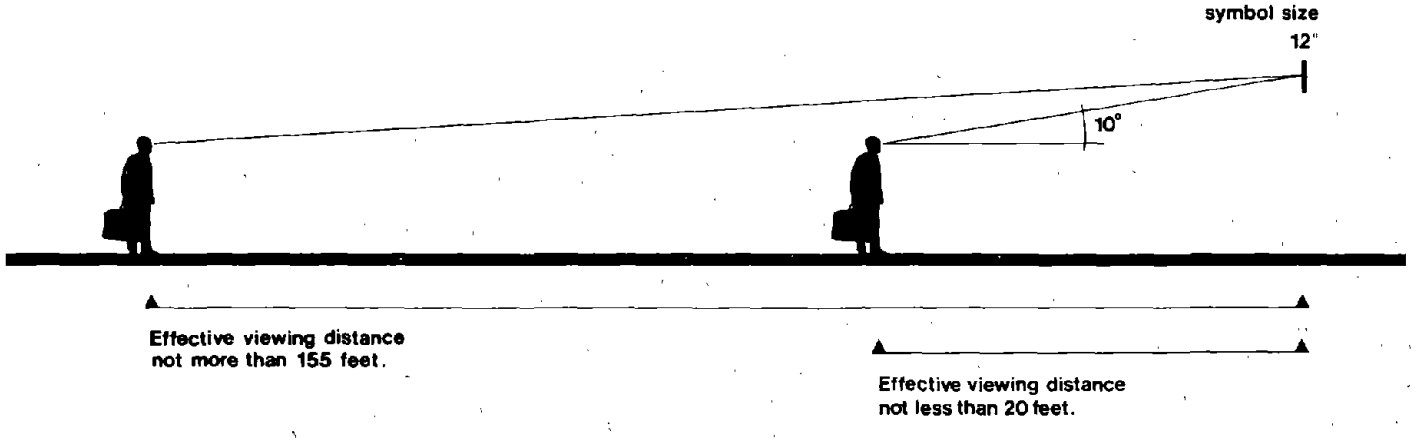
A useful rule of thumb is to avoid exceeding a 10 degree angle from the natural line of vision. This formula has value, primarily with regard to height, except in the case of a roadway or corridor type of condition where 'natural line of vision' can be reasonably defined.

If conditions require that the viewing angle exceeds 10 degrees, the size/distance relationship may have to be adjusted, (for example, a sign at 15 feet above the floor level will probably have to be larger than the same sign at 8 feet to be as effective) or another smaller sign may have to be added for short-distance reading.

It must be pointed out that legibility varies greatly from one symbol to another, or from one type style to another, and that color relationships, lighting, spacing, and viewing angle may also affect legibility. We recommend pragmatic testing of symbols and lettering on-site, or in simulated on-site conditions.

If an attempt is made to 'equalize' symbols of unequal legibility in a signing system by varying their size, the result would be visually chaotic. We recommend that the legibility characteristics of the least legible symbols determine the size of all the symbols in a given system. This would provide a sense of order and adequate legibility throughout.

The intensity of internal lighting of symbols on translucent background material should be minimal to prevent loss of legibility due to 'halation', the spreading of light.



**Guidelines for Determining Symbol/Lettering Size Relationships**

Using pragmatic testing, or the legiblility diagrams, determine the required type and symbol size to insure adequate legibility from the desired maximum viewing distance.

The symbols may exceed this size, if desired, but should not be less legible than the type unless unavoidable.

Lettering size should also be determined by testing, but a reasonably effective guide is to provide 1 inch of letter height for each 50 feet of viewing distance.

The size relationships shown in the following illustrations include 1/4:1, 1/3:1, and 2/5:1 and provide approximately equal legibility between the Helvetica Medium lettering used and the symbol. (This size relationship may not apply to other lettering styles.)

1/4

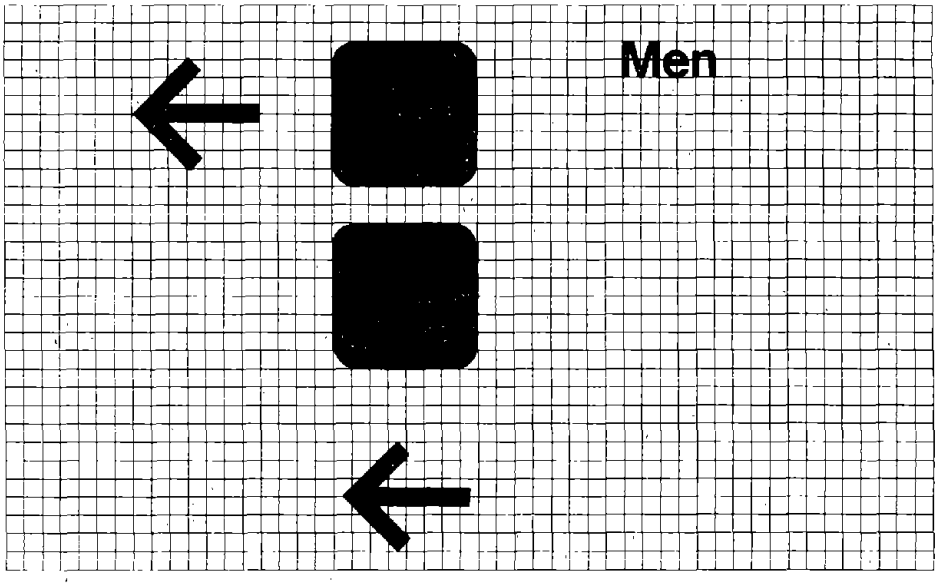
1/3

2/5

**Use of Grid**

We recommend that within a given facility or system only one type style be used, and that a consistent 'vocabulary' of relationships be developed.

In order to aid in the development and application of an established 'vocabulary', we recommend the use of some kind of consistent 'grid' as a basis for the sign layouts. The grid used for the illustrations in these guidelines established certain key relationships; one symbol width between lettering and symbol, one half symbol width between arrow and symbol under most conditions, and one quarter symbol width between symbols.




**Lettering**

In order to provide the freedom to respond meaningfully to varying architectural and cultural styles, we are not recommending any one lettering or type style for use with the symbols.

Choice of a type style should take into account legibility and compatibility with the symbols and the environment. Lettering and word spacing affect the legibility and appearance of different lettering styles in varying ways at different distances. Color and lighting also affect spacing needs. Generally, the following 'rules of thumb' are useful:

White lettering on a dark background requires more letter spacing than does black on white.

Internally lighted letters may require greater letter spacing depending upon intensity of light.

Open letter spacing increases legibility from great distances. (Larger letters spaced tighter and occupying the same area may accomplish the same thing.)

Many type styles suffer aesthetically when open letter spacing is used.

Well executed optical letter spacing, (either open or tight), is better than mechanical letter spacing.

Helvetica Medium (caps and lower case) was selected for these illustrations because of its excellent legibility, compatibility with the symbols and aesthetic quality. Its extremely large 'x' height, (the height of lower case letters such as the x), also allows the use of both upper and lower case with relatively little size loss. The word shapes created by the ascending and descending letters aid in legibility.

The directional arrow style was selected because of its compatibility with the Helvetica Medium letter style used and was positioned in a consistent relationship to the symbols.

**Symbol Presentation**

In order to ensure the legibility and recognizability of the symbols, it is important that certain visual elements be kept consistent.

The drawing of the symbols and the proportional relationship of the 'figure' (the drawing or symbolic device) to the 'symbol field' (the square area with radius corners), must always be maintained.

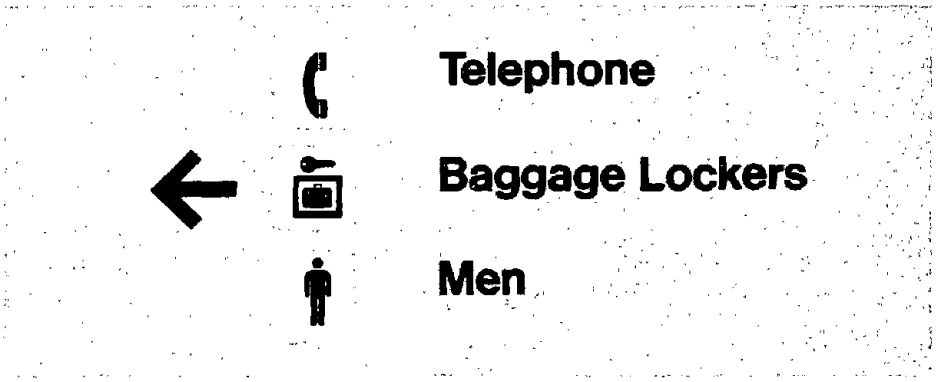
With the exception of the No Smoking, No Parking, and No Entry symbols the 'figure' must always be presented in the 'symbol field'.

It is also important that the 'figure' always be black on a white 'symbol field'. (Never use the symbols in reverse; white 'figure' in a black 'symbol field'. Many of them are difficult to read when presented in this manner.)

A very dark color may be used in lieu of black for the 'figure', or a light color for the 'symbol field', if desired, but strong dark/light contrast must be maintained in order to ensure good legibility.

The following examples illustrate application on a variety of backgrounds:

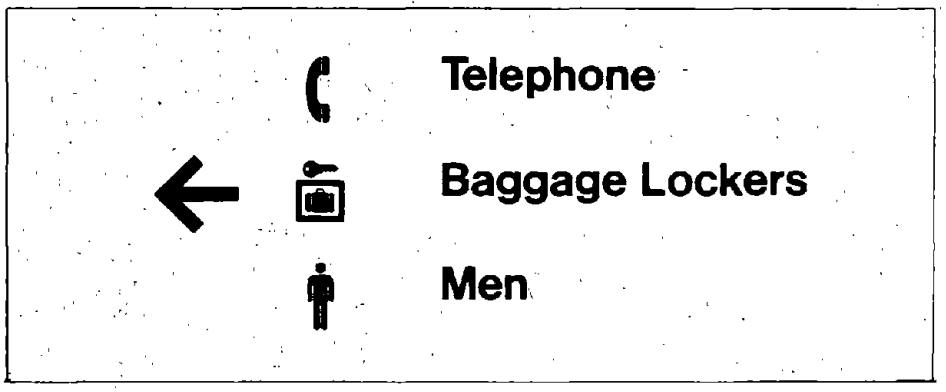
Black sign background, white symbol field, black figure.



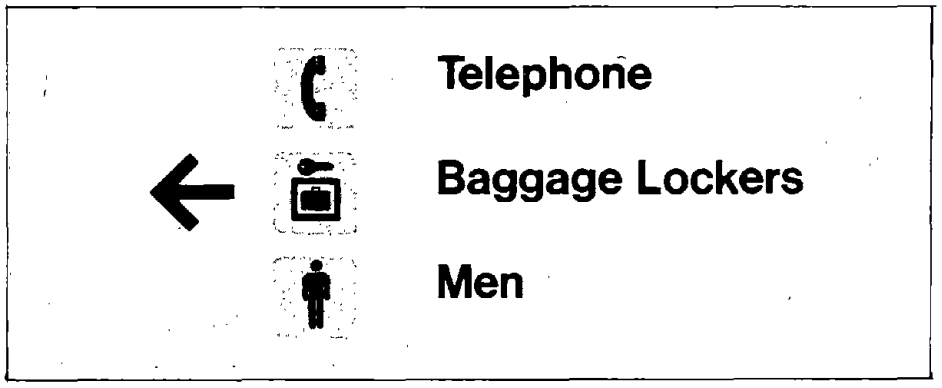

Grey, (or other color), sign background. Be sure color is light enough to ensure that legibility of black lettering is not impaired. If dark sign background is desired, use white lettering. Test full size mock-up (in color) on-site, or in simulated on-site conditions.

**Foreign Language Translations**

Translations should be different from, but not subordinant to, the English messages. We recommend that the same lettering style be used for both, but that they be presented in different colors as shown in the following illustrations, and that they be positioned in a manner that clearly separates them from the English. The color keying will make it easier to find the appropriate language.




White sign background. Outline field definition and black figure. This is the only condition in which the symbol outline should be delineated.




White sign background. Light grey, (or light color), symbol field. Black figure.

Be sure color is light enough so that legibility of figure is not impaired. Never use outline and color field together.

**Fabrication**

It is essential that the symbols be accurately reproduced regardless of how they are made. Any variation in drawing or proportion will adversely affect their recognizability.

We recommend the photographic methods, such as photo silk screening, or other printing techniques employing the use of an exact film replica of the original symbol in the making of printing plates or dies.

If photographic methods are not possible or practical, and hand cutting or painting must be employed, we recommend that full-sized photostats of the original symbols be used as templates or guides, and that very high standards of workmanship be demanded of the sign maker.

The color red used in the First Aid, No Smoking, No Parking, and No Entry symbols should be carefully matched to Ostwald number 6½ pa. It is important to maintain the high intensity of this warm red.

The Ostwald color system, developed in 1906 by Nobel Prize winning chemist, Wilhelm Ostwald, is described fully in Container Corporation of America's **Color Harmony Manual.**

The illustrations on the following pages are presented primarily to demonstrate the versatility and effectiveness of the symbols in a variety of typical signing conditions.

To simplify this demonstration we have used one possible signing 'vocabulary' throughout. Other styles and arrangements may be more desirable in response to specific architectural styles and conditions.

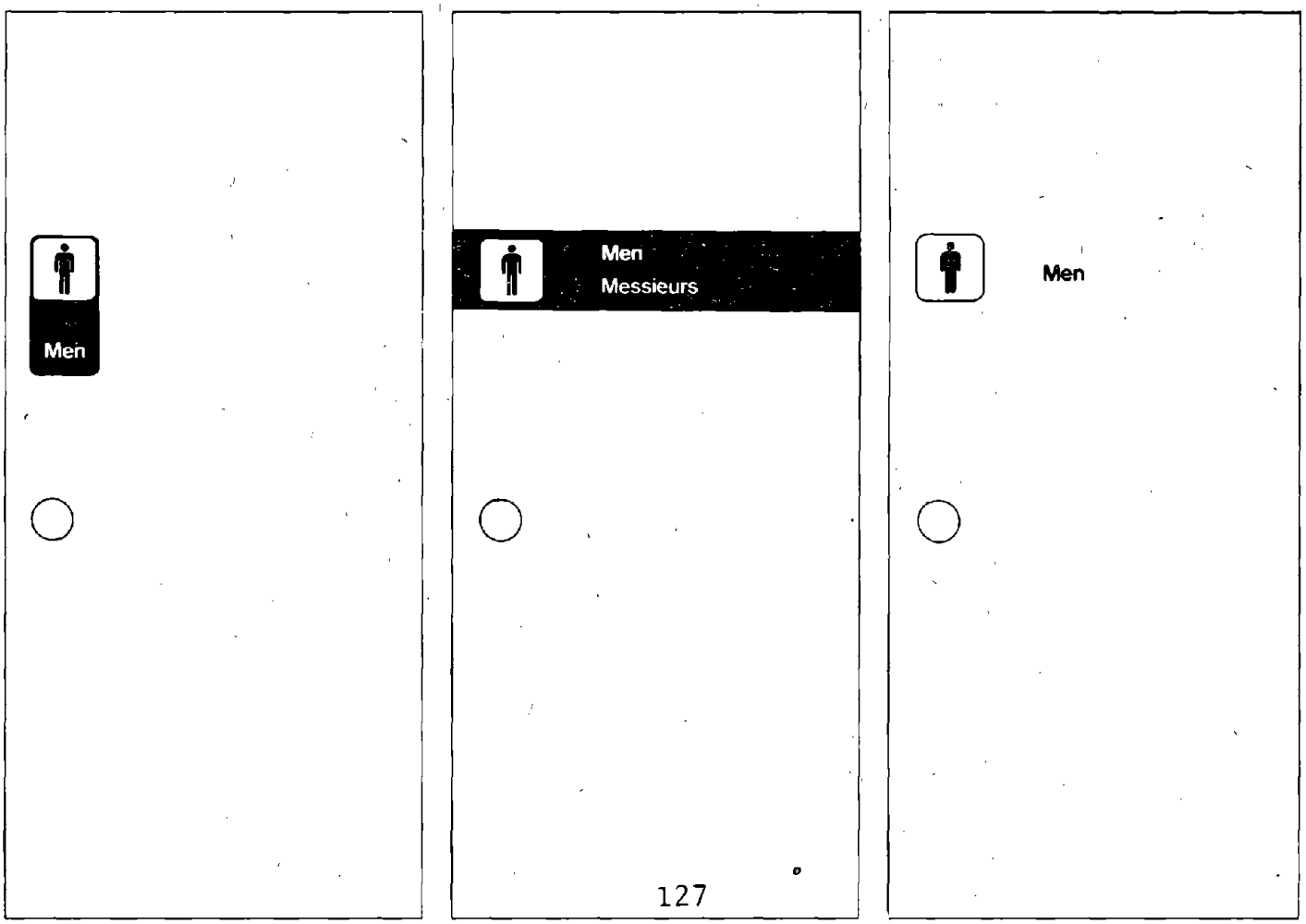
**Location Signs**

The illustrations below show two solutions to typical symbol sign problems. The first is a sign band and the second a hanging sign occupying less horizontal dimension.

If the vertical dimension is restricted and the message must be visible from a great distance, the sign band variation shown below may be used. The illustration with the column displays a possible solution to a location sign with limited horizontal dimensions.

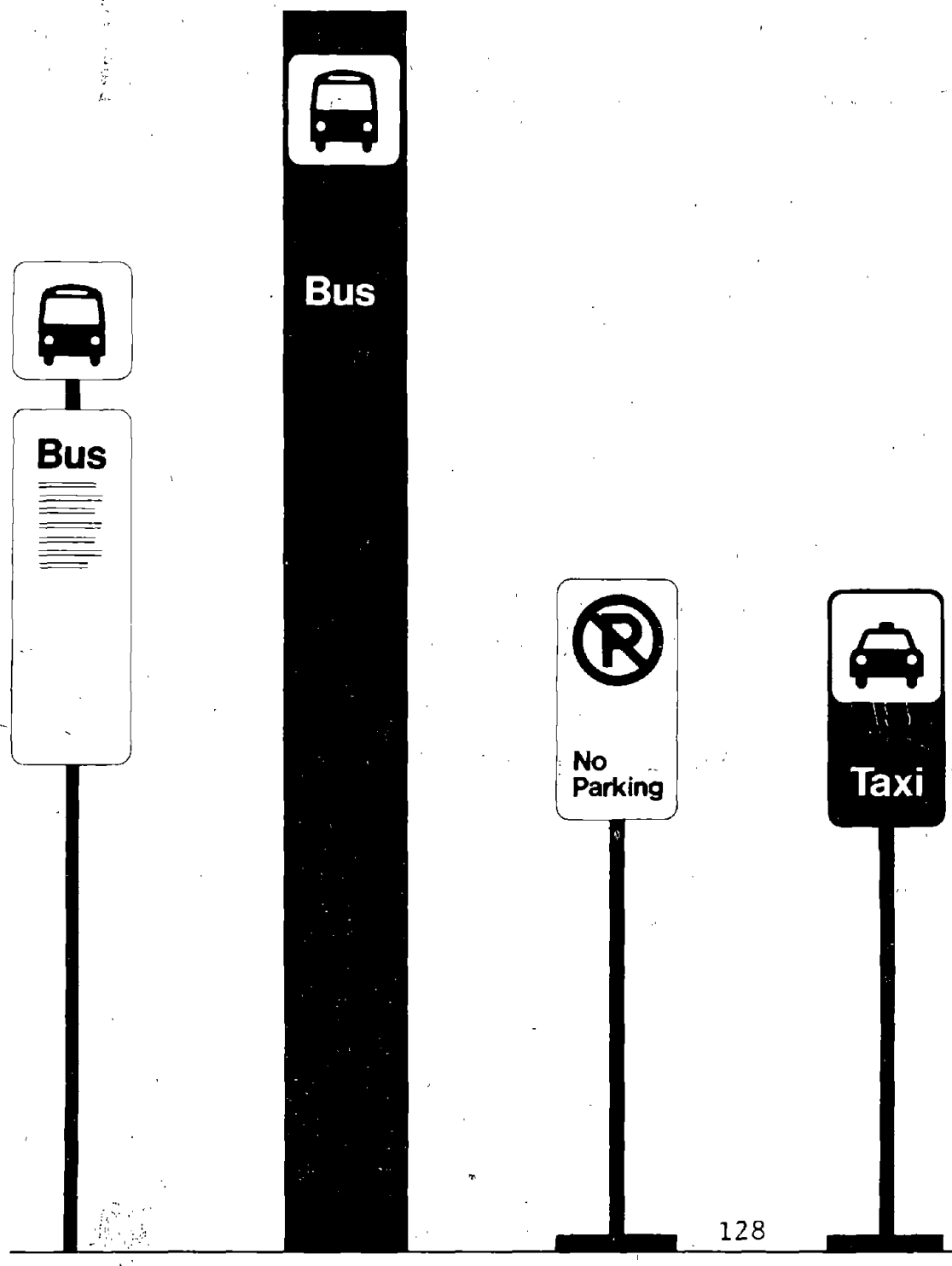
**Door Signs**

The plaque shown below in the example on the left illustrates a desirable application technique for doors or surfaces that require periodic refinishing. This type of sign may also be projected from the wall for better visibility in 'corridor' conditions.



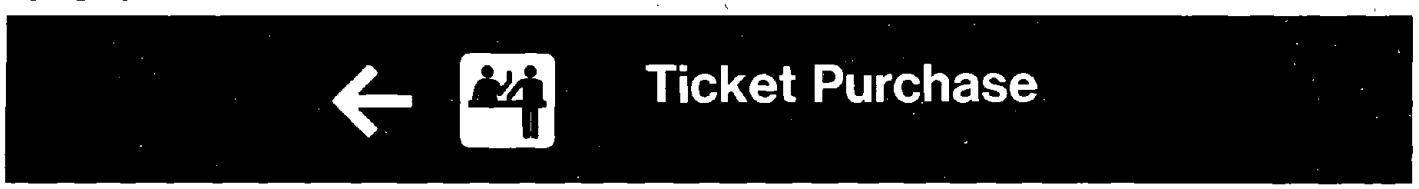
**Free-standing Signs**

Curb side signage should be carefully sited to provide good sightlines from cars, buses and trucks. The use of reflective material for the symbol field may be desirable if ambient light is not adequate for night viewing.



**Uni-directional Signs**

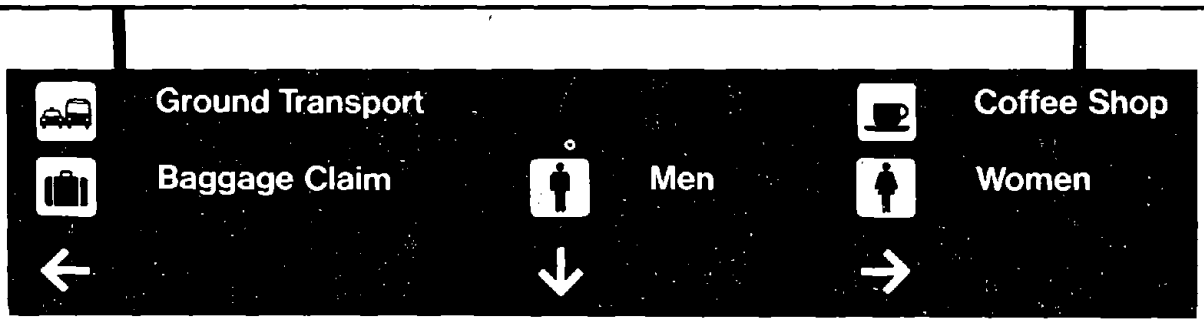
For uni-directional signs the arrow should be to the right when pointing to the right and to the left when pointing to the left. Note that the symbol separates the arrow from the lettering.

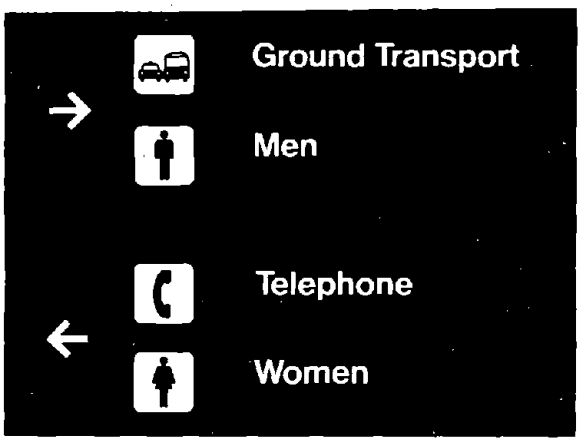


Note that in the illustration of the hanging sign a full symbol width separates the arrow from the symbol to make it obvious that the arrow refers to all the symbols rather than to only one.

**Multi-directional Signs**

Where several directions are indicated on one sign it is best to keep the arrow in a constant position relative to the symbols, regardless of arrow direction.




Ground Transport
Men
Telephone
Women

| Initial Message Areas | This column lists the suggested terminology for use on signs. The requirements of specific facilities will determine the exact terminology used. |
|---|---|
| **Public Services** | |
| Telephone | Telephone |
| Mail | Mail<br>Post Office |
| Currency Exchange | Currency Exchange<br>Bank |
| First Aid | First Aid |
| Lost and Found | Lost and Found |
| Baggage Lockers | Baggage Lockers |
| Elevator | Elevator |
| Toilets, Men | Men |
| Toilets, Women | Women |
| Toilets | Toilets |
| Information | Information |
| Hotel Information | Hotel Information |
| Taxi | Taxi |
| Bus | Bus |
| Ground Transportation | Ground Transport |
| Rail Transportation | Rail Transport<br>Train(s) |
| Air Transportation | Air Transport<br>Airport |
| Heliport | Heliport |
| Water Transportation | Water Transport<br>Ship(s)<br>Pier(s) |
| **Concessions** | |
| Car Rental | Car Rental<br>Rent-a-car |
| Restaurant | Restaurant |
| Coffee Shop | Coffee Shop<br>Snack Bar |
| Bar | Bar<br>Cocktails |
| Shops | Shops<br>News and Gifts |
| **Processing Activities** | |
| Ticket Purchase | Ticket Purchase |
| Baggage Check-in | Baggage Check-in |
| Baggage Claim | Baggage Claim |
| Customs | Customs |
| Immigration | Immigration |
| **Regulations** | |
| No Smoking | No Smoking |
| Smoking | Smoking |
| No Parking | No Parking |
| Parking | Parking |
| No Entry | No Entry |

# 6

# Summary / Conclusions

The recommended family of symbols represents the best efforts of the committee and its subcontractors during the time available. Throughout the process of evaluation, selection, and design, decisions have been made subjectively by individuals and groups having wide experience in the problems of signage.

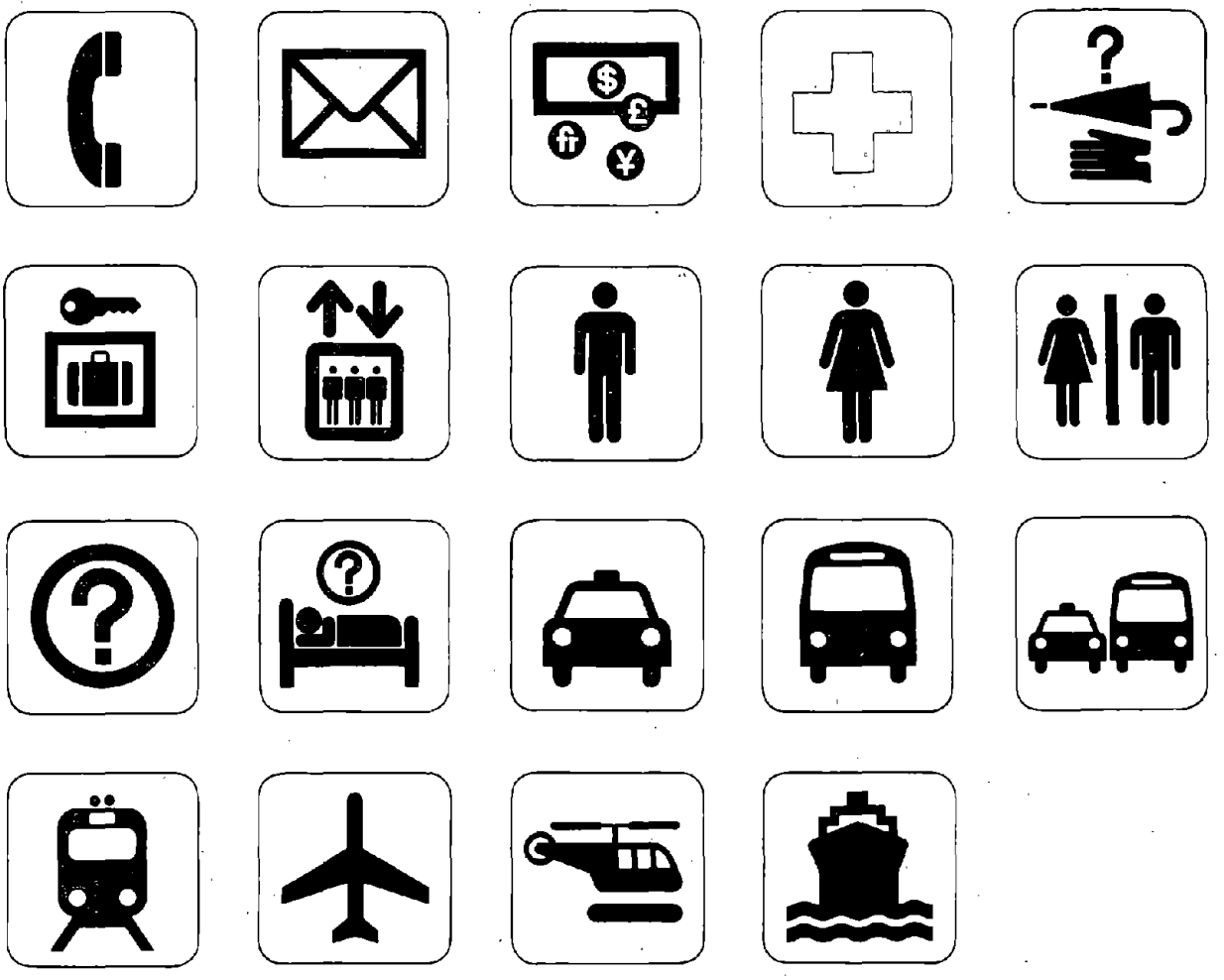
Beyond this method, however, it is quite difficult to objectively predetermine the effectiveness of any one symbol. Experience shows that constant repetition has more to do with effectiveness than does a difference in style of drawing or appropriateness of concept. The No Entry symbol is now understood in most Western countries because it has been widely used; it would be meaningless in an area where it had never been seen.

For the same reason, the results of survey tests taken at on-site locations have their limitations. Do most people recognize the handset as a symbol for telephone because it is a good symbol or because it has already been widely used? Would a different symbol for telephone, with equal exposure, have been even more effective? Can a symbol with very little exposure be expected to be well recognized?

With an understanding that such tests can provide only limited information, we do feel that use of the symbols in actual conditions can help point up any especially poor symbols or major defects in the overall system. Such testing should be carried out in a wide range of locations, at least some of which serve large numbers of foreign visitors.

We further recommend that any survey evaluations to be made at on-site locations be done professionally with the goals and methods clearly predetermined.

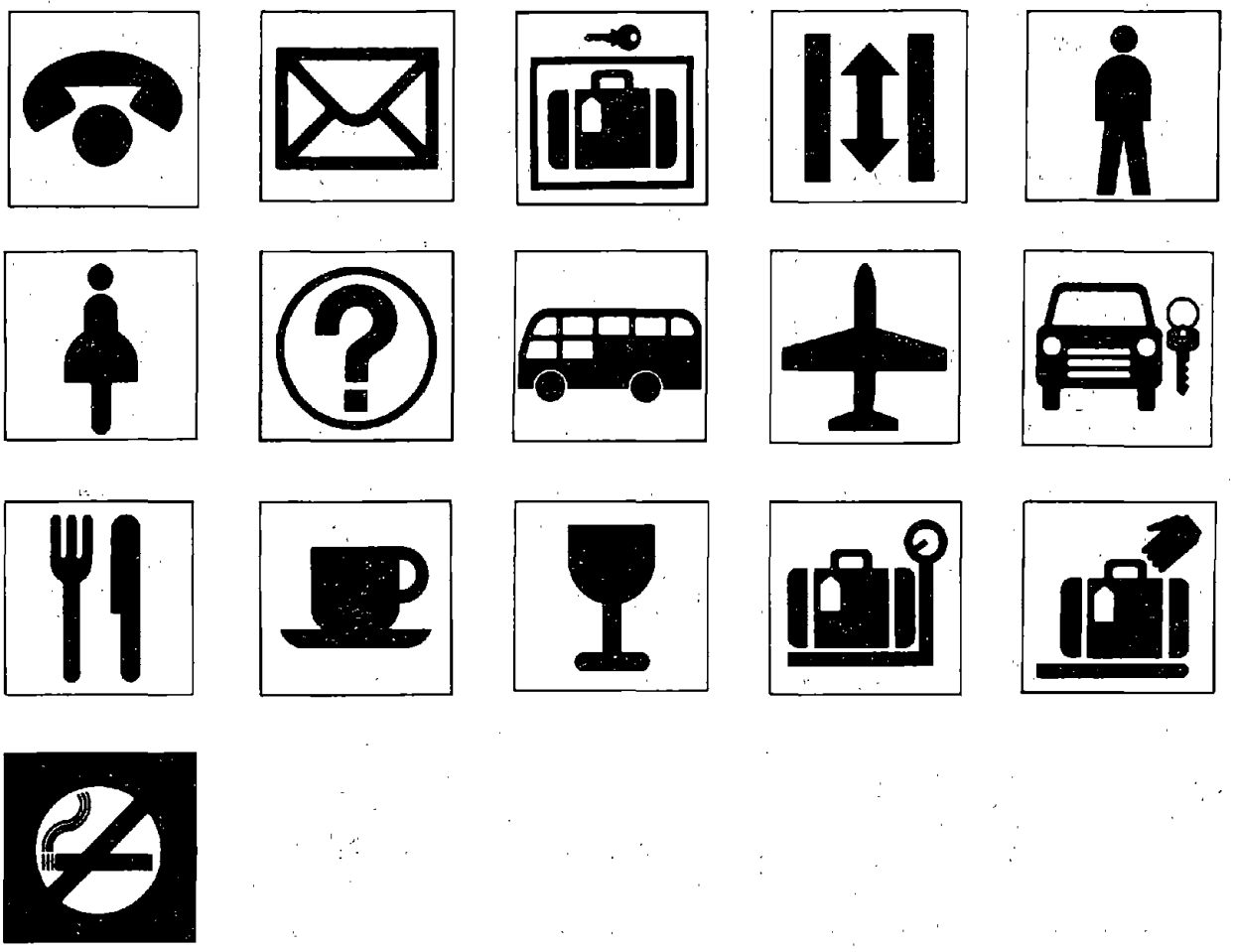
# Transportation Related Symbols



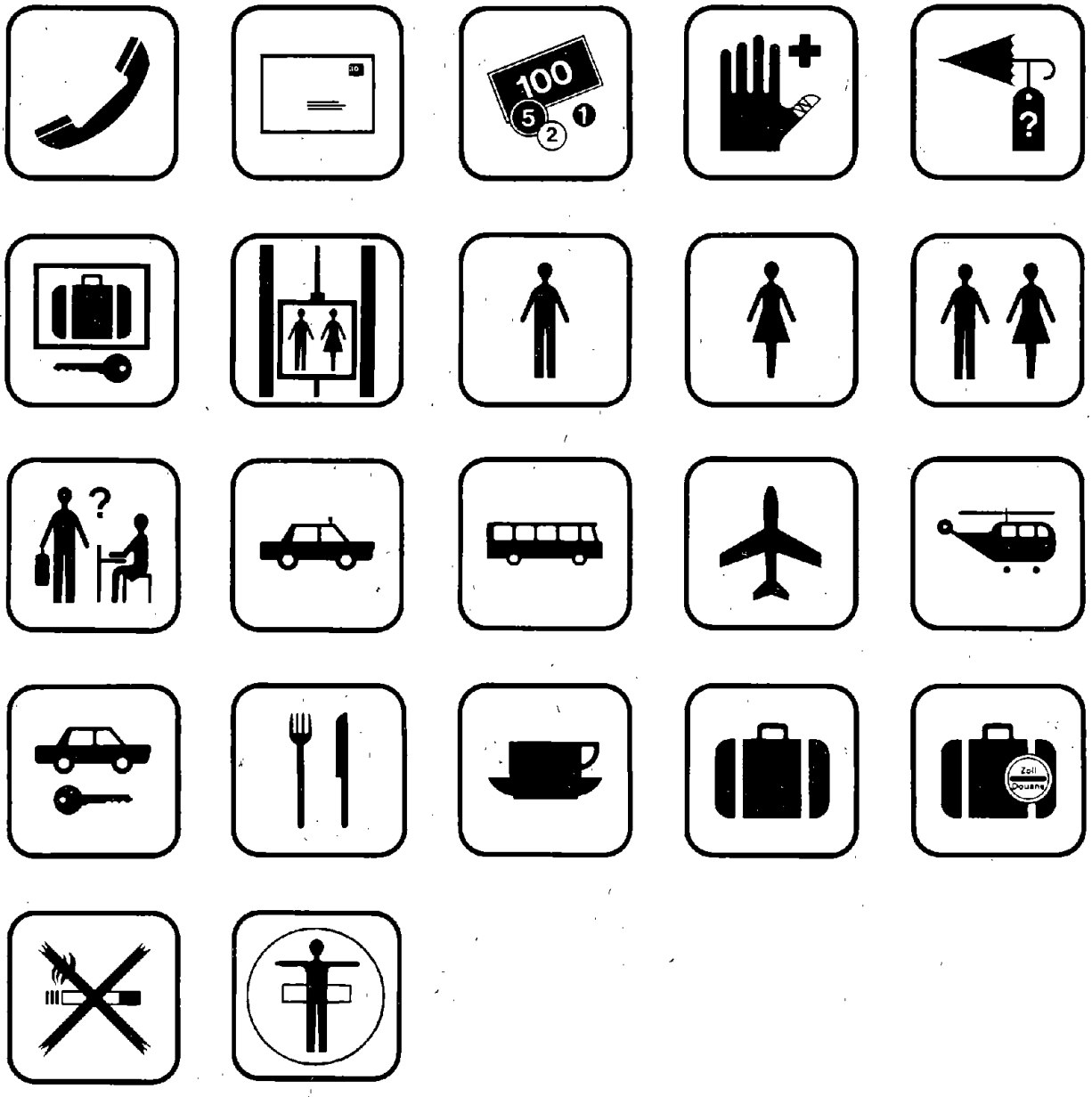
# Appendices

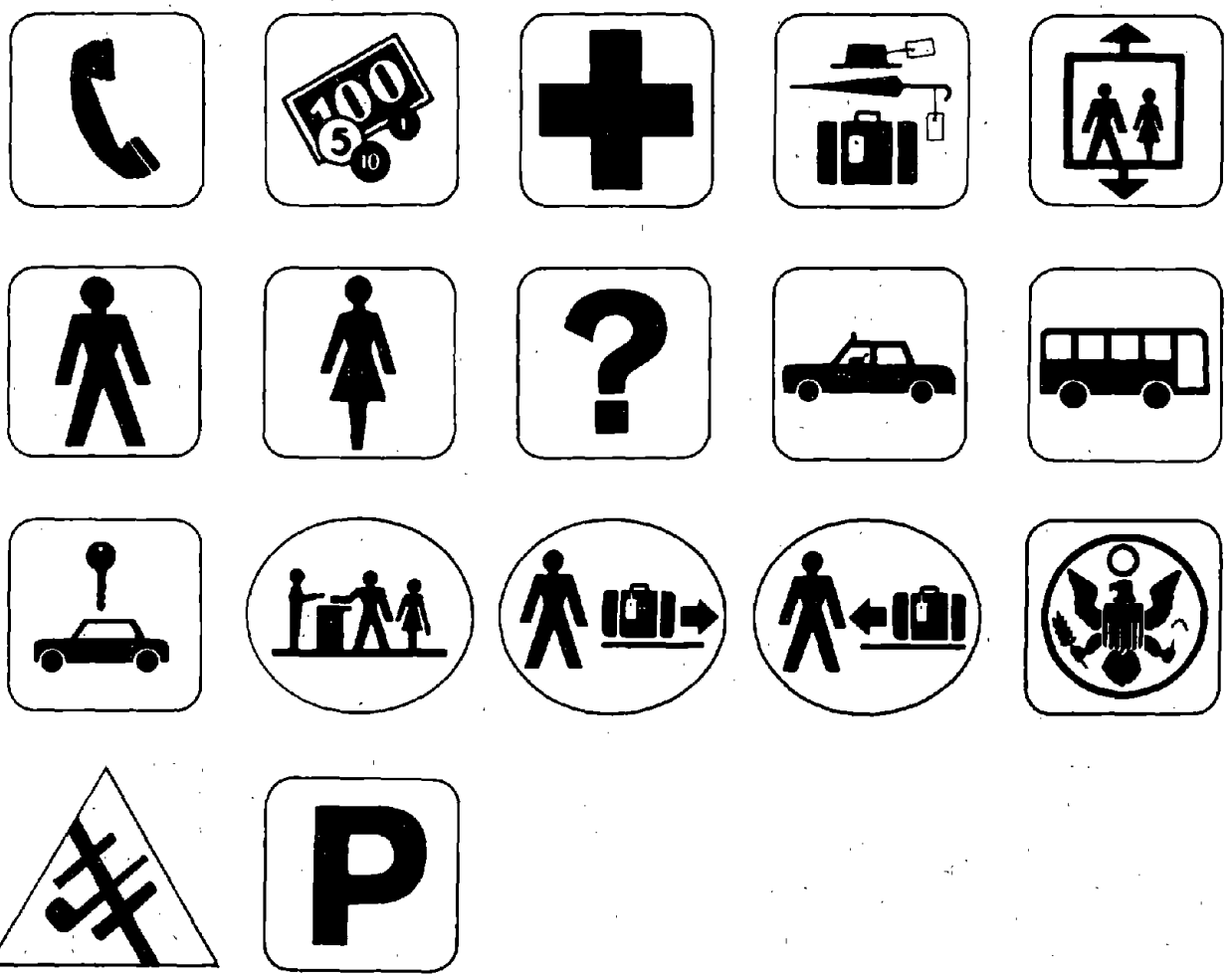
# Appendix A

# ADCA, Australian Department of Civil Aviation



# ADV, German Airports Association

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10
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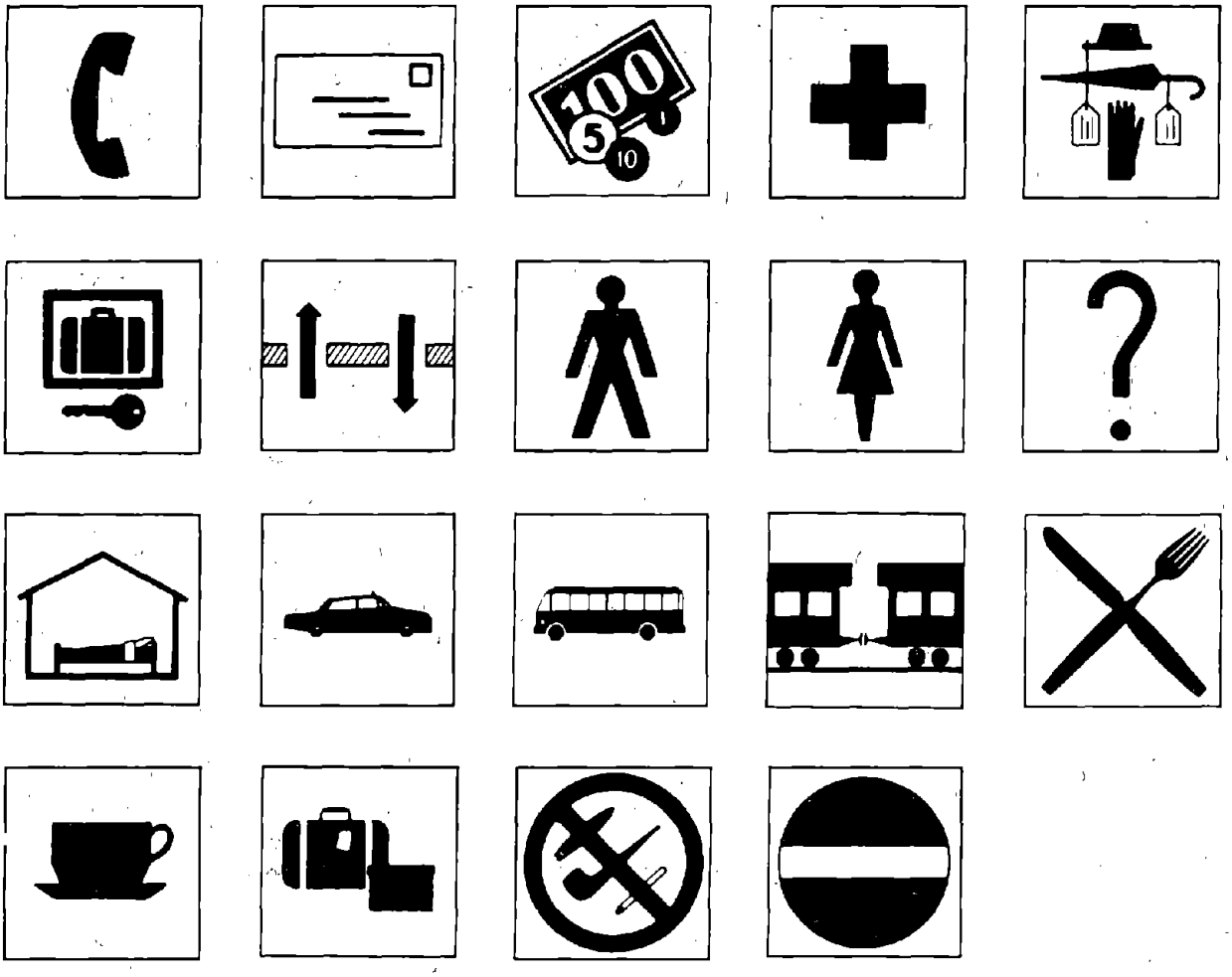
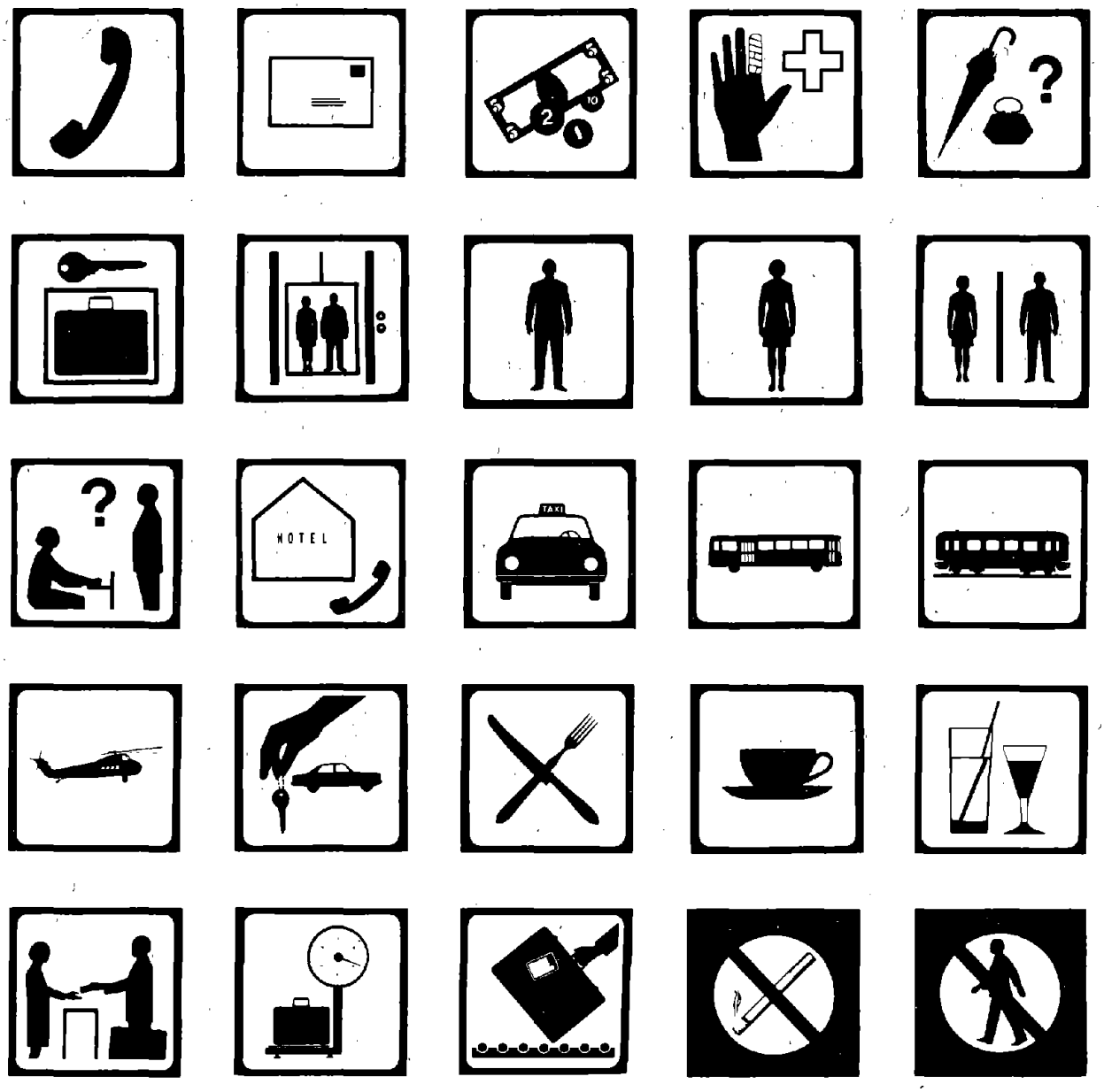
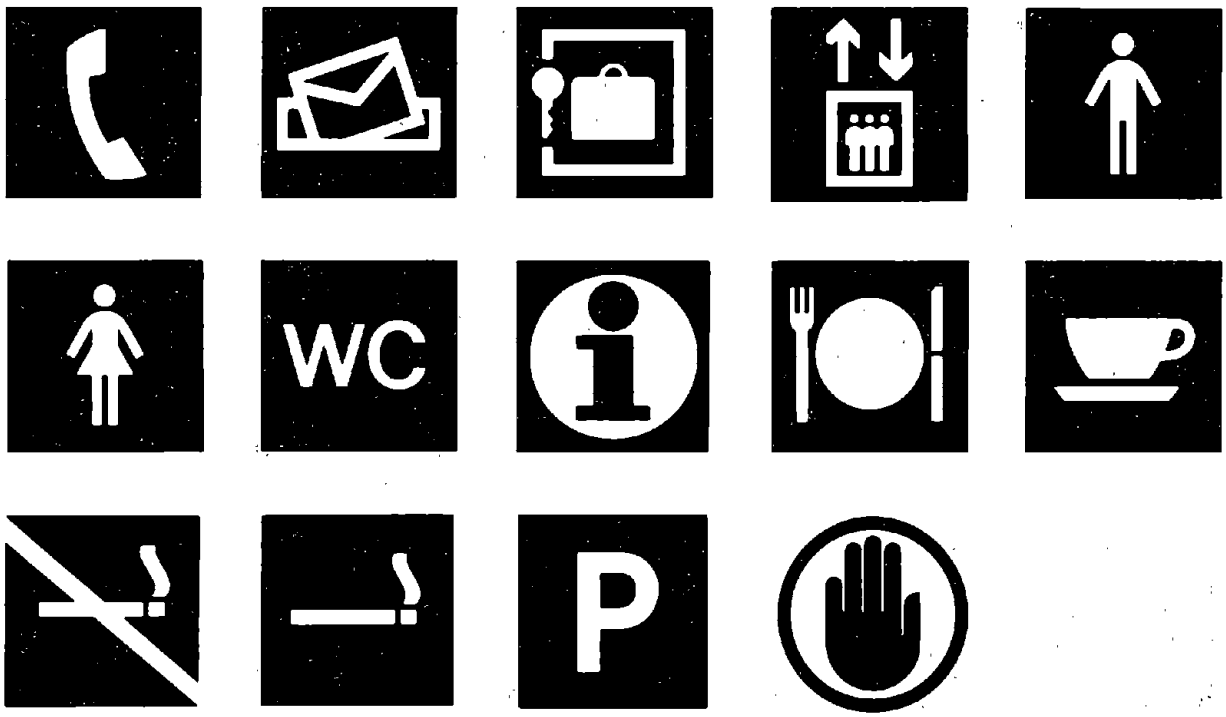
# BAA, British Airports Authority

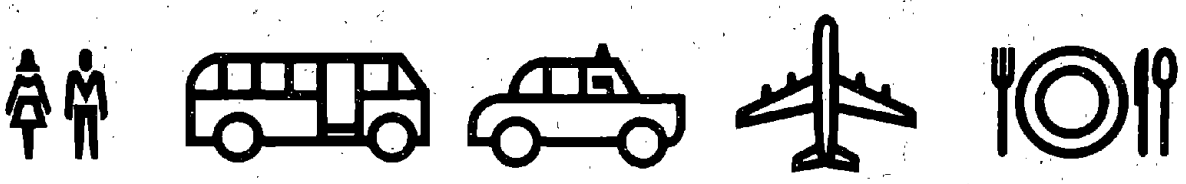
P

# IATA, International Air Transport Association




HOTEL
TAXI

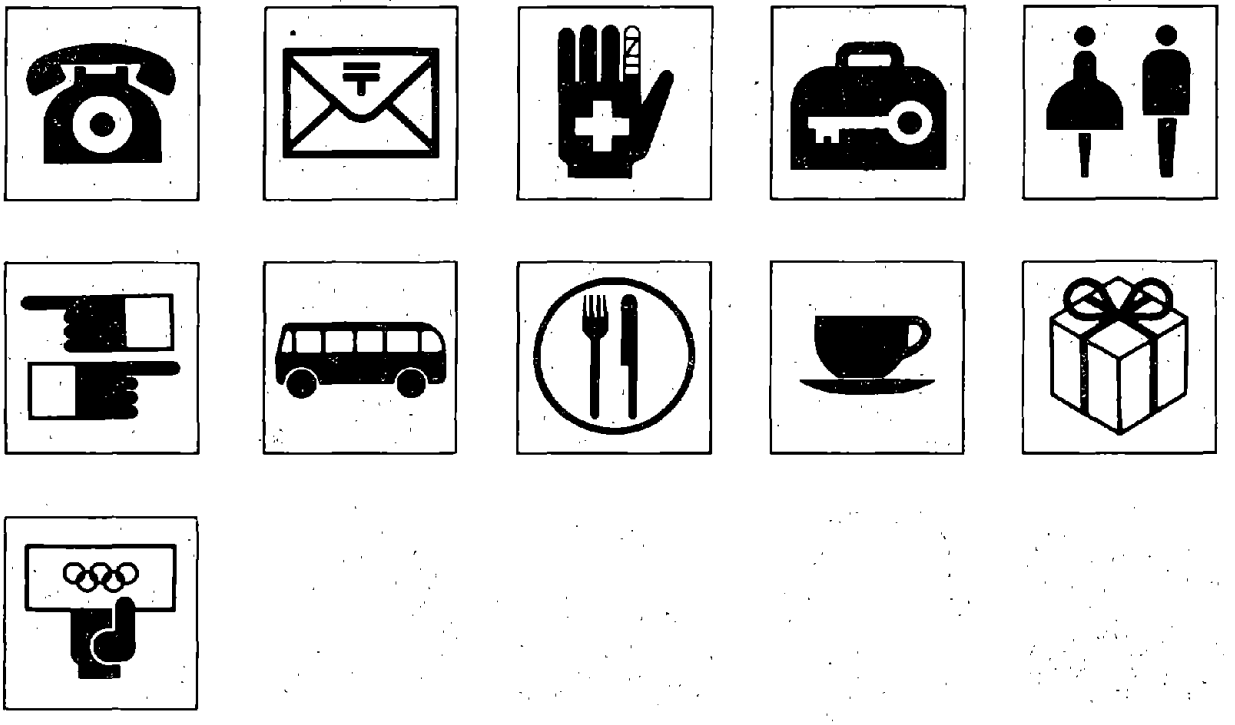

WC
P



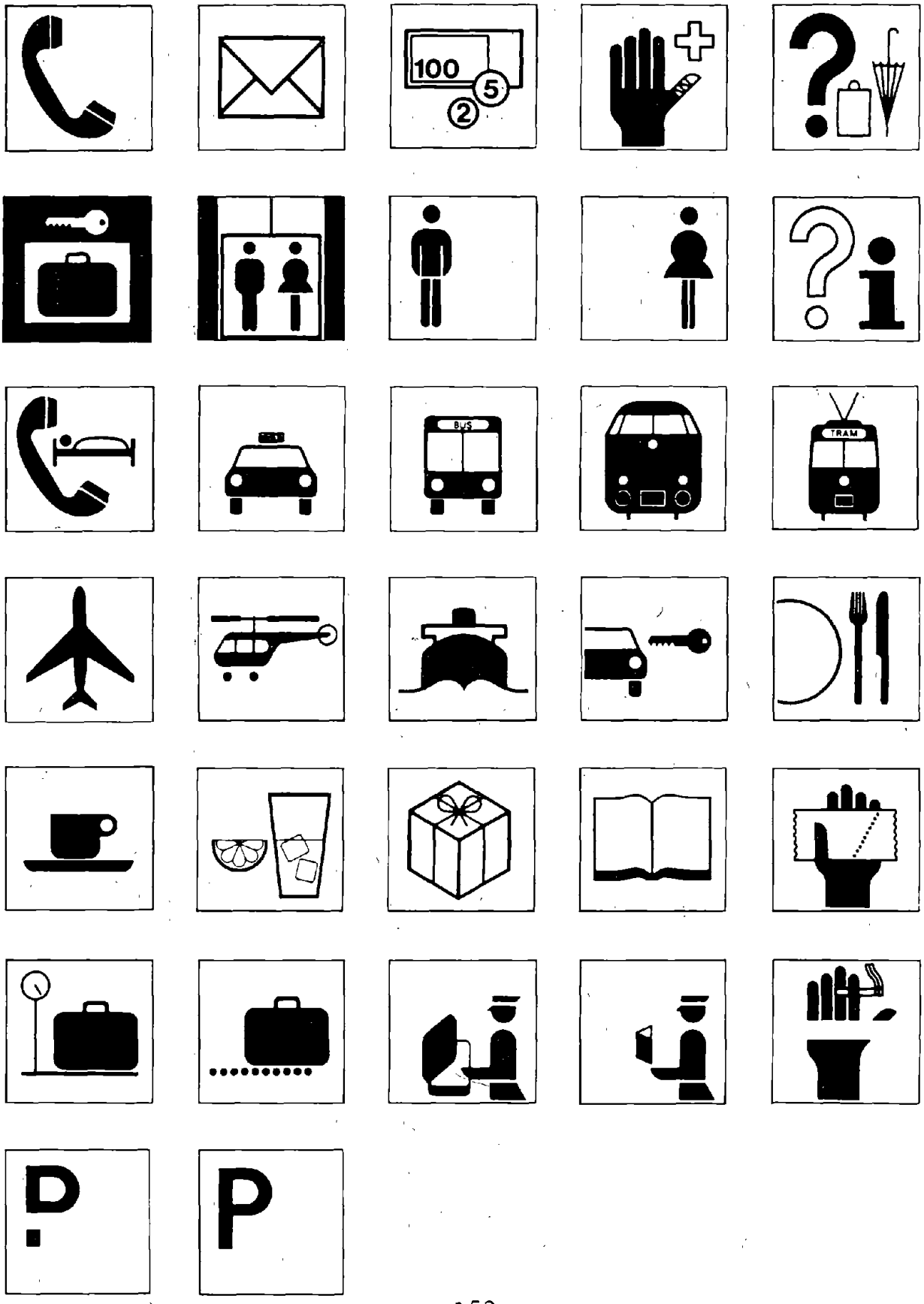
## NPS, National Park Service

100
change
WC
Informatie
Taxi
rent a car
P

# O'64, Olympic Games, Tokyo 1964



# O'72, Olympic Games, Munich 1972



$£¥
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TAXI
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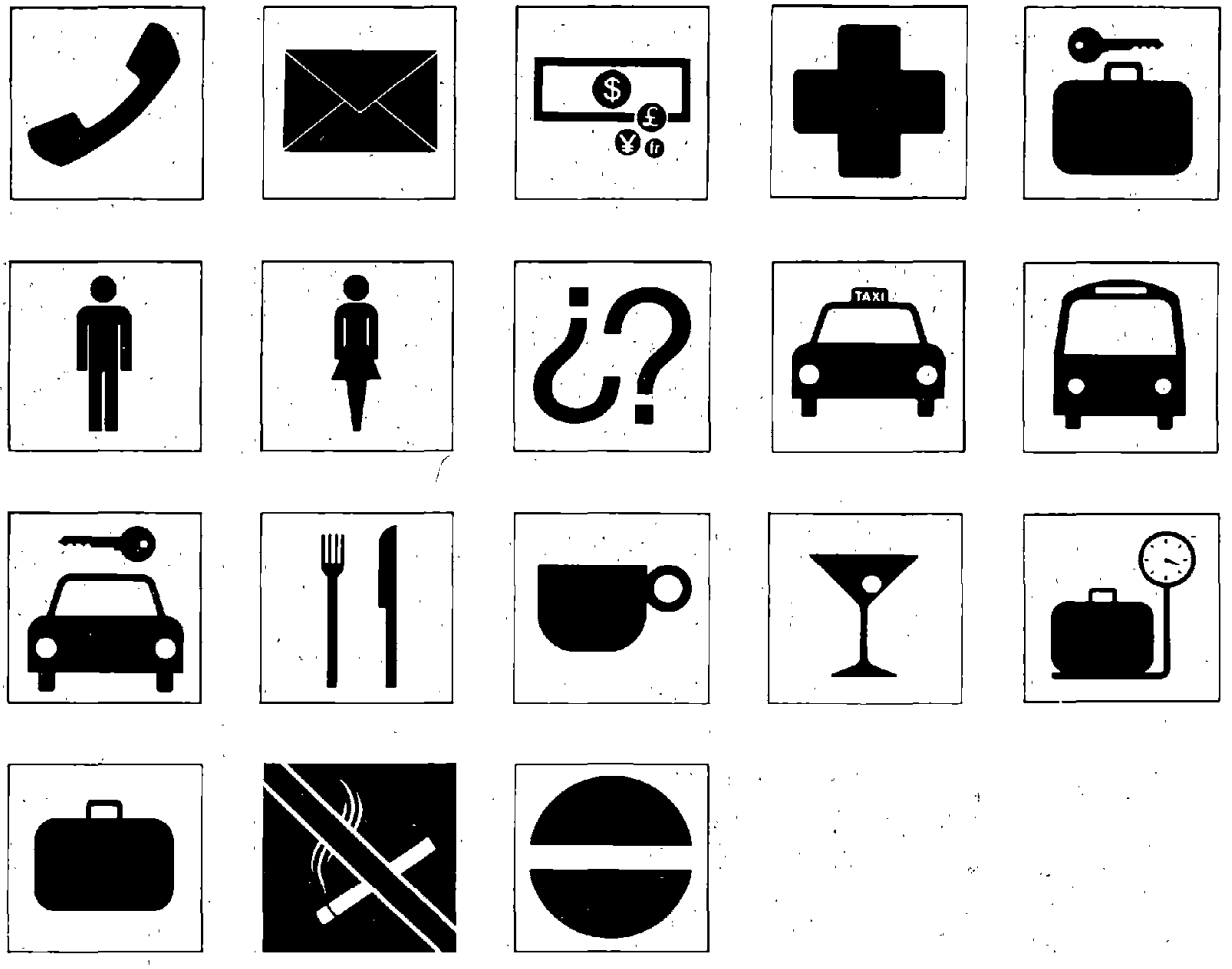
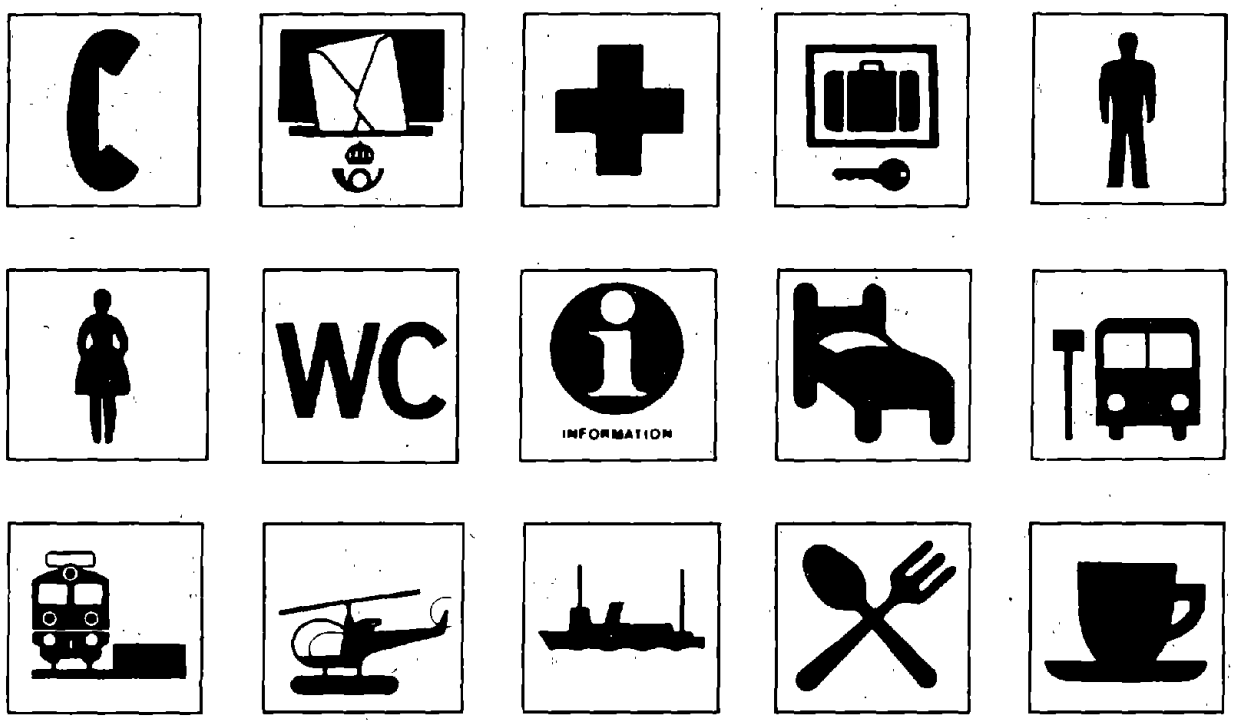
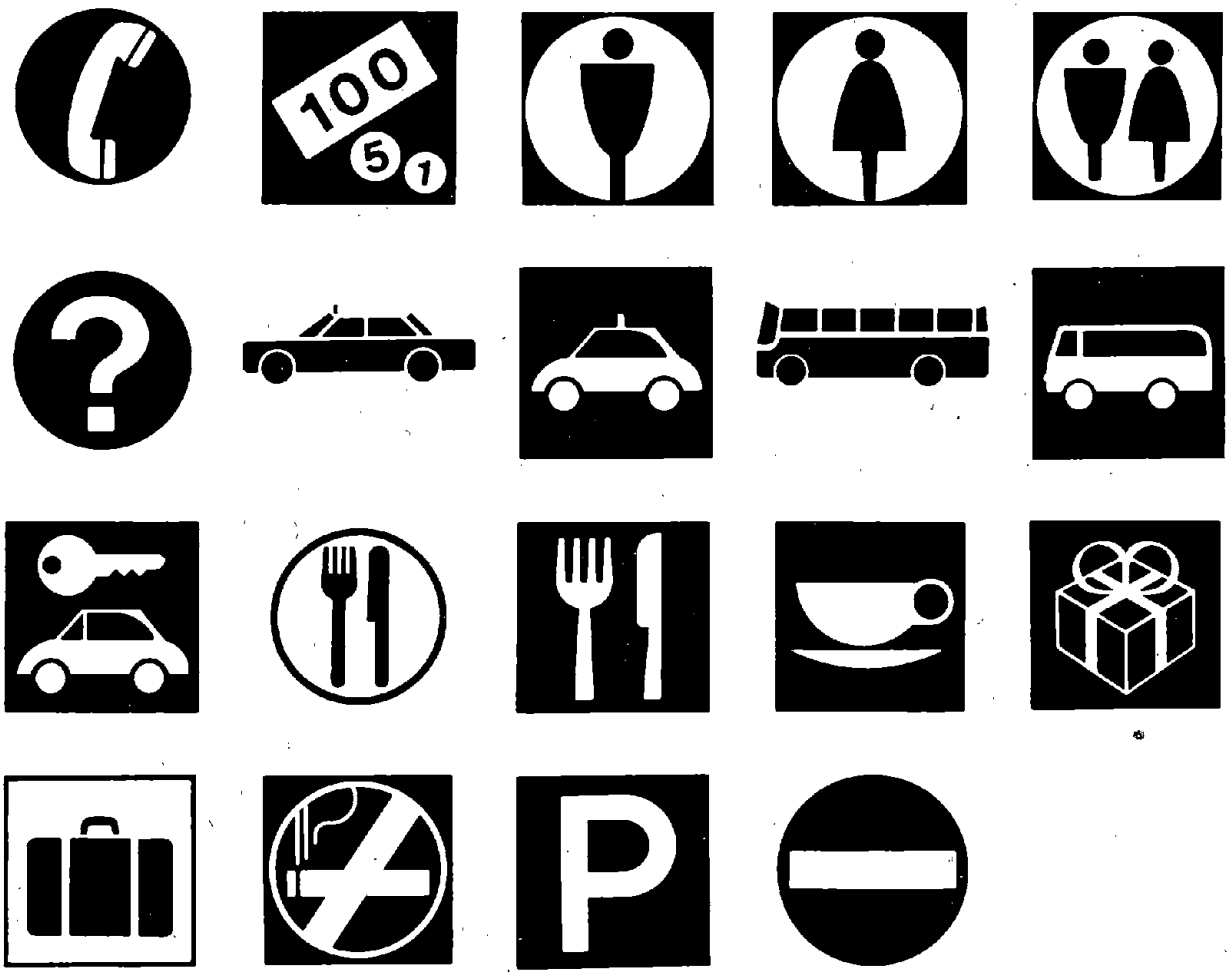

TAXI


WC
INFORMATION

100
P


100
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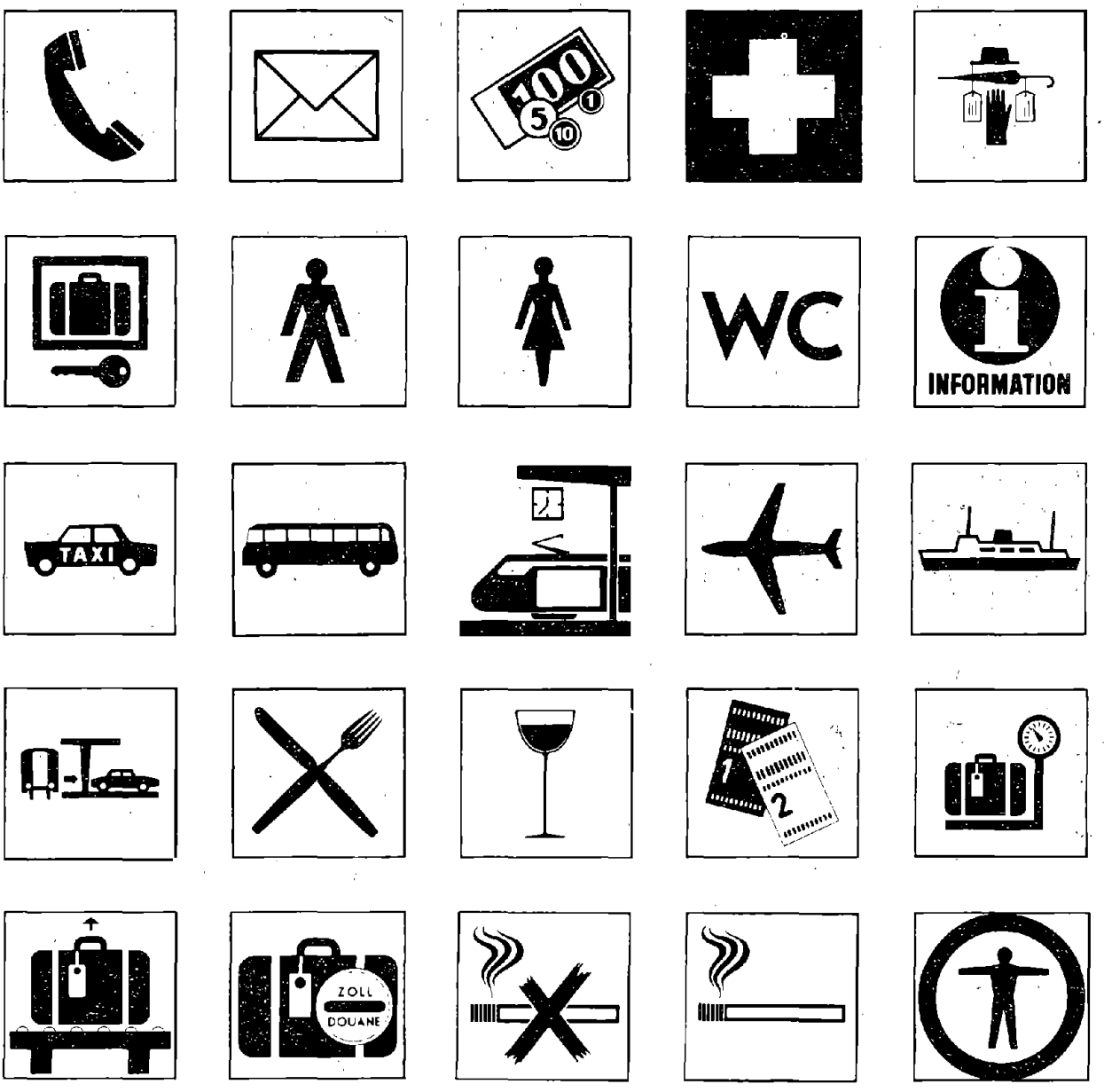
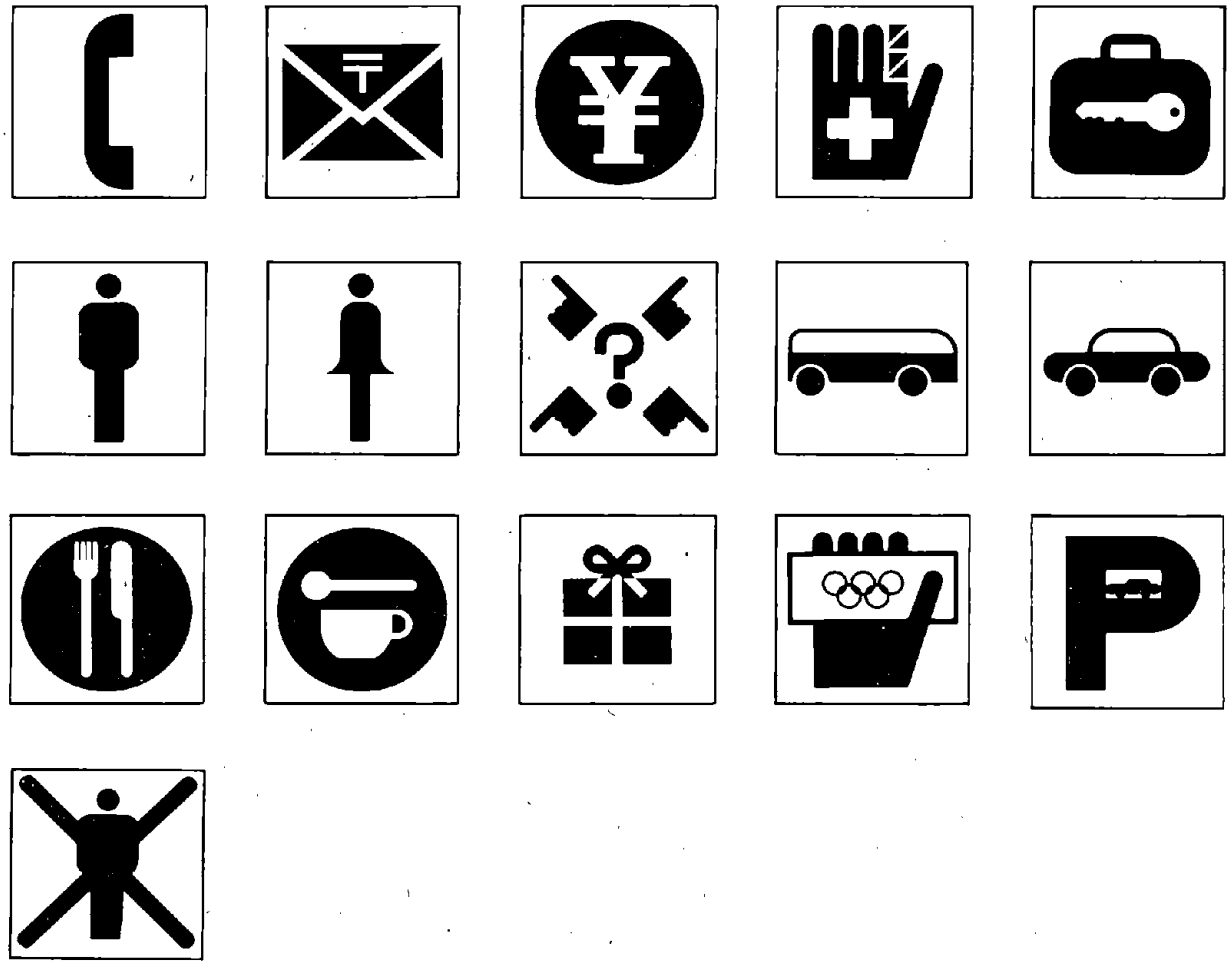
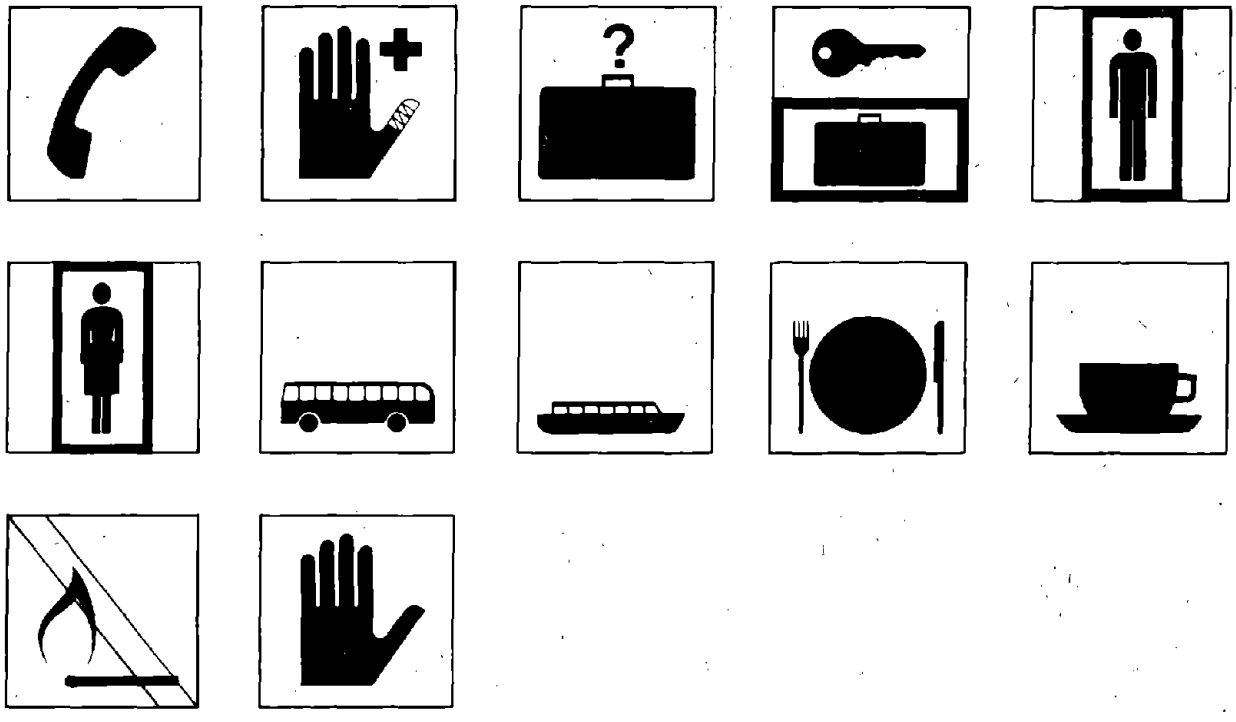
# TC, Transport Canada, Airports

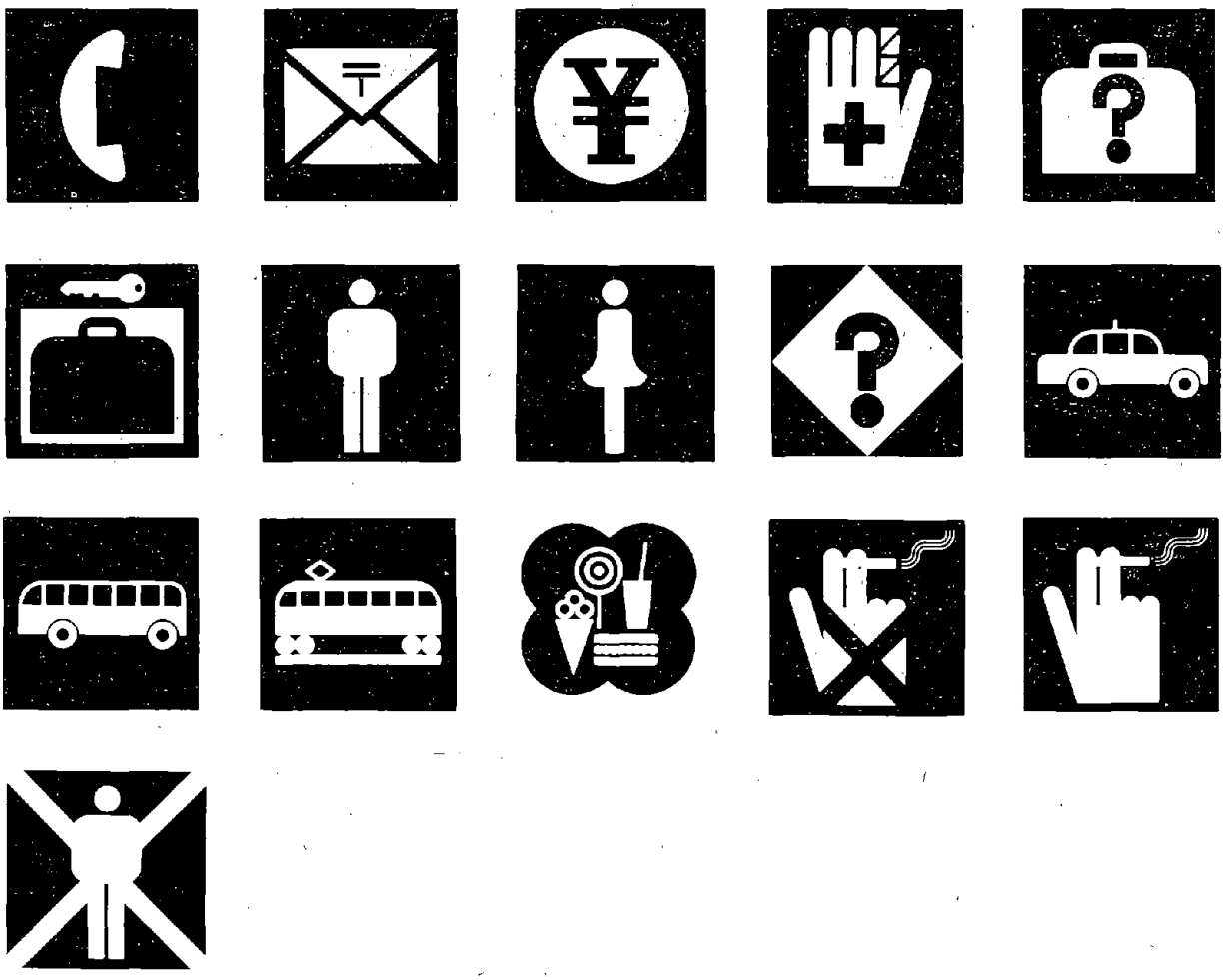
# UIC, International Union of Railways



# WO'72, Winter Olympic Games, Sapporo 1972







# Appendix B

This is an example of the ballots used by the individual AIGA committee members to evaluate all of the symbols collected in the Inventory. A description about the evaluation process is included in Section 3, Analysis/Evaluation.

AIGA
Transportation
Sign and Symbol
Project

name

message Baggage Lockers

| | source | semantic | syntactic | pragmatic |
|---|---|---|---|---|
| 1 | UIC | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 2 | IATA | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 3 | SP | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 4 | ADV | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 5 | NRR | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 6 | ADCA | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 7 | X'68 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 8 | BAA | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 9 | ICAO | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 10 | TC | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 11 | DFV | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 12 | STA | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 13 | X'70 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 14 | X'72 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 15 | NPS | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 16 | KFAI | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 17 | Port | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 18 | WO'72 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 19 | C'64 | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 20 | Pg | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 21 | | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 22 | | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 23 | | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |
| 24 | | 1 2 3 4 5 | 1 2 3 4 5 | 1 2 3 4 5 |

# Appendix C

The AIGA is a non-profit professional society founded in 1914, as a formal cooperative organization to recognize those whose manner of expression involves creative work in the graphic arts. Its primary concern is the advocacy of excellence in all forms of graphic communication. It is the oldest and largest organization in the United States devoted to the interests of the creators and users of all the graphic arts. It incorporates many specialties: artists and craftsmen in the products of print, books and publications of all categories, learning kits, direct and space advertisements, photography, illustration, television commercials, printed sales promotion materials, record album covers, packages and labels, and environmental graphics.

Over the years, AIGA has earned a place of prestige and eminence before the public and government, as well as among professional members of the graphic field. It is thus able to speak with authority as the voice of the graphic arts profession.

For its members, AIGA offers a variety of services designed to make it a rich source of information. It provides a useful training ground and a meeting place for the exchange of ideas. A continuing series of exhibits, both in the United States and abroad, are designed to record and encourage progress in the graphic arts. The Institute's analytical seminar discussions are devoted to the improvement of quality levels of design and manufacturing procedures.

Karl Fink, President
Edward M. Gottschall, Executive Director

**Thomas H. Geismar** is a partner in the firms, Chermayeff and Geismar Associates, graphic and exhibition designers in New York, and Cambridge Seven Associates, architects in Cambridge, Massachusetts. He has designed trademarks and symbols for numerous major U.S. companies and other institutions and government agencies. He has also been involved in numerous sign programs, among them the design of new signs and graphics for the Metropolitan Boston Transportation Authority, air terminals in New York, South Carolina and Oklahoma, and signage and symbols for the National Park Service. He is a Vice President of the AIGA and chairman of the AIGA Signs and Symbols Committee.

**Seymour Chwast** is the co-founder and partner in the well known Push Pin Studios. Among his clients are Olivetti, Pan American World Airways, The Xerox Corporation, IBM, CBS, and the Metropolitan Museum of Art for which he has designed a guidebook and map. He has written and illustrayed numerous childrens' books and has wide experience in conveying ideas and meanings through illustrations. Several of his posters are in the permanent collection of the Museum of Modern Art. He is a Vice President of the AIGA

**Rudolph deHarak** is a well known graphic, industrial, and exhibit designer, as well as an experienced teacher. He has developed symbols and trademarks for a number of corporations, and organized a major exhibition on international trademarks for the AIGA. He is currently designing several signage systems, including graphics, signing and mural projects for Flushing Bus Terminal; Harlem River State Park; Lower Main Steet Mall, Paterson, New Jersey; and others. He was formerly a Director of the AIGA.

**John Lees** is a partner in the firm Herman and Lees Associates of Cambridge, Massachusetts. He has designed signage and identity programs for clients in Europe, Africa, and Asia as well as the U.S.,including the master plan for the road signs of Sardinia, along with the signing and commercial graphics for the Costa Smeralda Resort, and signing programs for the Central Housing Board of India, the Aga Kahn Hospital and Medical College of Pakistan and Polaroid. The firm also acted as graphic consultants on a number of studies, including the Bolt, Barank and Newman Study for the Federal Highway Administration; a master plan for the State University of New York; and the Federally sponsored 'Signs and Lights' study for the city of Boston.

**Massimo Vignelli** who is head of Vignelli Associates is highly experienced in signing projects, having designed the graphic standards for the Metropolitan Washington and New York Subway Systems. He is also responsible for the New York City Subway maps. His identification and signing programs include buildings for the City College of New York, Harvard University, First National Citibank Corporation, and a theatre, college and museum complex for the Minneapolis Society of the Fine Arts Park. Along with his wife, an architect, he won the AIA Industrial Arts Medal in 1973. Examples of his graphic and product design are in the Museum of Modern Art's permanent collection. He is a Director of the AIGA.

**Cook and Shanosky Associates** These designers have worked on a wide variety of projects during eight years as partners. Much of their work has concentrated in the area of corporate identity, symbols, trademarks, and logotypes. The firm has recieved national and international recognition in major exhibitions around the world. Their work has appeared in the Whitney Museum in addition to a number of graphic arts publications.

**Page, Arbitrio, and Resen Ltd.** The firm has a great deal of experience with signage projects of all types. They have created vehicular and pedestrian control signage for the National Airlines Terminal at JFK International Airport. In addition they are preparing signage for South Terminal at Logan International Airport in Boston, Sky Harbor international Airport in Pheonix, and Collins Place in Sidney, Australia.

**Don Moyer and Karen Moyer** served jointly as Project Coordinators for the Symbol Sign project. Their responsibilities included completion of the inventory of existing symbols and design and production of the Symbol Sign Report.

The Yale University Department of Computer Science and Professor Alvin Eisenman of Yale University's Graphic Design Department were extremely helpful with technical problems during the project and their cooperation is greatly appreciated.

# Appendix D

**The Advisory Committee on Transportation-Related Signs and Symbols**

The Committee is an advisory committee sponsored by the Department of Transportation, Assistant Secretary for Environment, Safety and Consumer Affairs, and coordinated by the Office of Facilitation. Its major objectives are to develop a comprehensive system of transportation-related symbols to serve U.S. domestic and international transport needs. The membership is comprised of representatives principally from Federal agencies, transportation-oriented industries and associations and other qualified sources outside Government. The Committee's functions are solely advisory and its recommendations are forwarded to the Secretary of Transportation for his approval.

Mr. William R. Myers
Executive Director
U.S. Department of Transportation

Mr. Thomas H. Geismar
Chairman
American Institute of Graphic Arts

Mr. Robert J. Bengtsson
AMTRAK

Mr. Michael Carrasco, Jr.
U.S. Department of Interior

Mr. Robert E. Conner
U.S. Department of Transportation/FHWA

Mr. John J. Corbett
Airport Operators Council International

Mr. Gene Cox
U.S. Department of Transportation/FRA

Mr. Robert F. Crecco
U.S. Department of Transportation

Mr. Ralph J. Haller

Mr. Stanley Hamilton
National Association of Motor Bus Owners

Mr. Richard G. Huber
U.S. Department of Interior

Mr. J. Stuart Jamison
U.S. Department of Transportation/FAA

Mr. Colson E. Jones
Pennsylvania Transportation Commission

Mr. Harold Lewis Malt
Industrial Designers Society of America

Mr. Patrick J. McCue
Association of American Railroads

Mr. Lee E. Metcalfe
U.S. Department of Transportation

Mr. James P. Moceri

Mr. Edmond C. Neumann
U.S. Department of Agriculture

Mr. Robert E. Redding
U.S. Department of Transportation

Mr. Warren G. Stambaugh
American Automobile Association

Mr. C. Langhorne Washburn
U.S. Department of Commerce/USTS

Mr. James A. Wilding
U.S. Department of Transportation/FAA

# Appendix E

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